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JUNE 1990

VIDEO magazine

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FUTURE FEATURES

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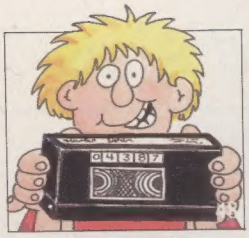

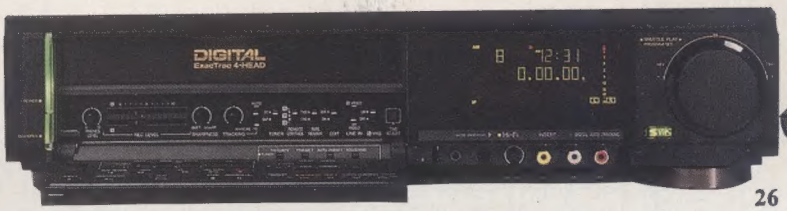

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Lifting the veil on new features for video components Photograph by Jay Brenner.

Video Magazine
Volume XIV
Number 3

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CHANNEL ONE

Big screens, small dishes

Whether or not you are enthralled with the idea of having an in-home video theater, you'll soon be seeing the concept receive far more exposure in national and local advertising. Video manufacturers and retailers are no different than other enterprising profit-oriented operations; they're always on the lookout for new and better opportunities, and home theater is one such exciting area.

Sales of the video industry's bread-and-butter products (direct-view TV sets and VCRs) are not currently setting the world on fire, and there is no immediate sign of renewed growth in either category. But in-home theaters offer retailers and makers the prospect of romancing TV sets and VCRs all over again. At the same time, they can also toss in a variety of high-profit video components and peripherals, plus such sophisticated electronics as surround sound audio systems.

Several mainstream audio/video manufacturers are on the verge of dramatic introductions in the home theater area, some involving radical new approaches to image display. Meanwhile, many home satellite receiver manufacturers—shot down several years ago when programmers scrambled signals—are beginning to position themselves as integral members of the home theater family. They'll soon be pitching satellite dishes and receiving equipment as necessary components in any truly respectable home theater set up.

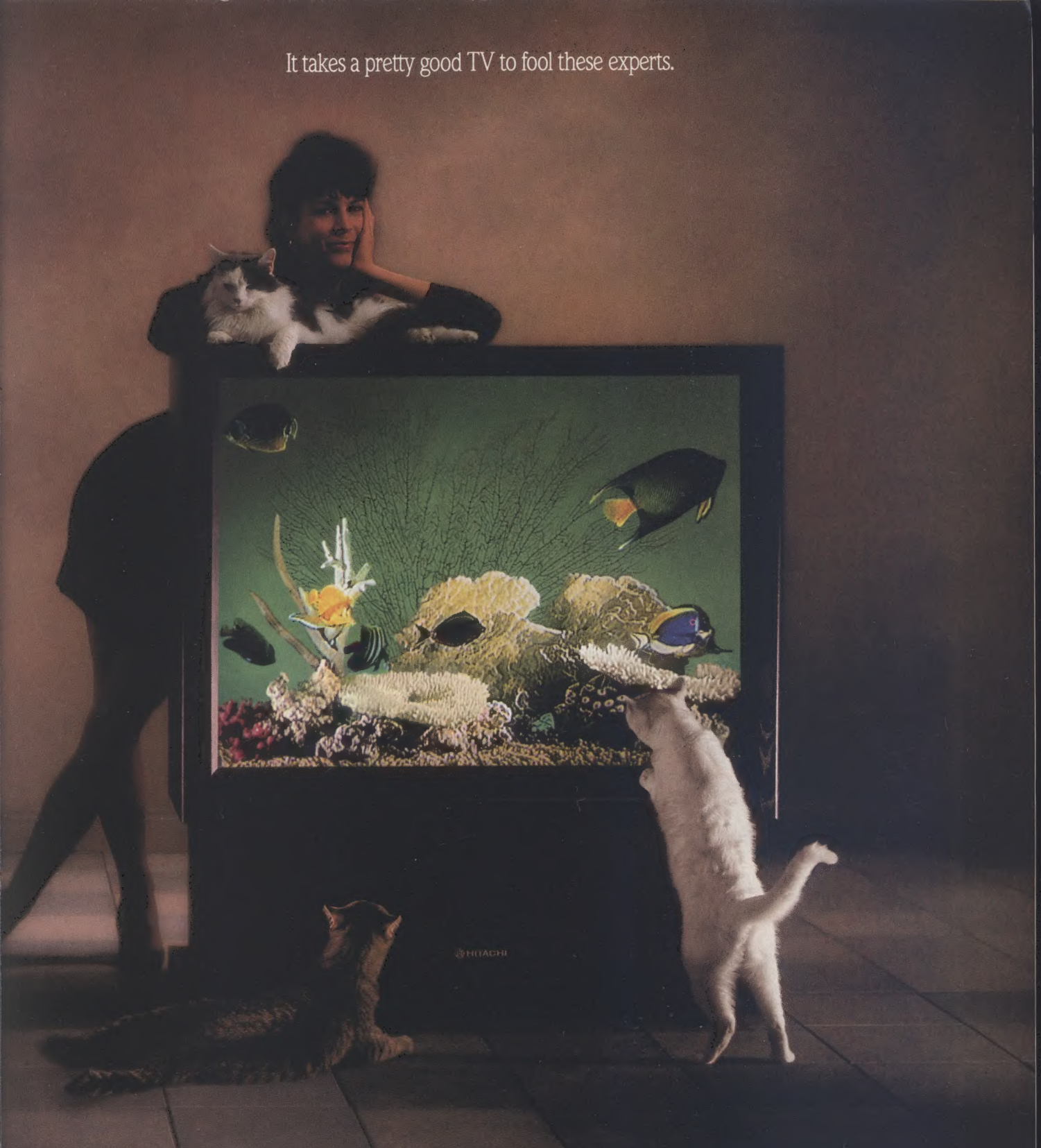
That approach will pick up additional momentum once such proposals as the new 108-channel Sky Cable direct broadcast satellite service—backed by heavyweights Rupert Murdoch, NBC and Hughes Aerospace—lift off in 1993 (see page 70). Among other things, Sky Cable will feature home antennas only slightly larger than current VCR decks.

While all this percolates on the national level, a new style of video retailer is beginning to emerge locally. He or she is now generically known as a home theater specialist or custom installer—or both. As with video manufacturers, these retailers and installers are looking for new home theater customers, and they're going to be banging the advertising drum louder and louder.

So get ready for a new video courtship. One complete with seductive visions of shimmering silver screens and sexy surround audio. Who knows? You may just succumb.

Art Levis
Editor-in-Chief

It takes a pretty good TV to fool these experts.



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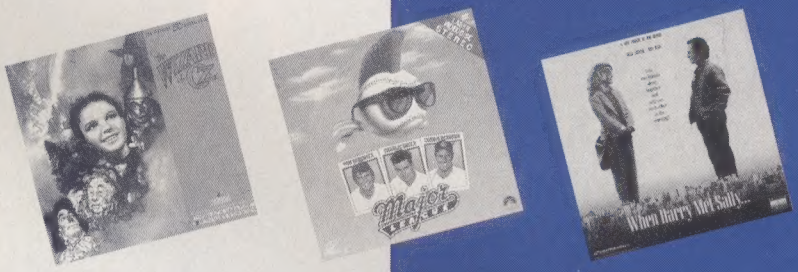

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Editor-In-Chief, Art Levis
Managing Editor, Stan Pinkwas
Technical Editor, Lancelot Braithwaite
Senior Editor, Kenneth Korman
Associate Editor, Brent Butterworth
Assistant Editors, Brian Clark, Stephen Cusick
Contributing Editors: Bob Angus, Mavis Arthur, Bob Barlow, Ivan Berger, Bob Brewin, James Caruso, Steve Daly (Directory), Mark Fleischmann, Ty Harrington, Lawrence B. Johnson, Lou Kesten, David Lachenbruch, Frank Lovece, Gordon McComb, Marianne Meyer (Kidvid), Timothy Onosko, Martin Porter, Ira Robbins, Roderick Woodcock
Editorial Assistant, Lily Schwartzberg

Art Director, Lonnie Heller
Associate Art Director, Kristina Juzaitis
Art Assistant, Luis Ramos, Jr.
Production Manager, James LoGrasso
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Typesetting, Janet M. Holland

Vice President, Circulation & Special Projects, Rena Adler
Newsstand Sales Director, Gerald Levine
Circulation Assistant, Donna Alderson
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Assistant to the President, Leslie Dionicio

Associate Publisher, Eric C. Schwartz

National Advertising Director, Linda DeRogatis
Marketing Director, Luanne Rao
East Coast Sales, Dina Redding-Berrigan, Annette Y. Schnur
Classified Sales, Mary Au
West Coast Sales, Linda DeRogatis
West Coast Advertising Asst., Sharon Millikan
Ad Coordinator, Christine Barbieri

National Editorial & Sales: 460 West 34 St., N.Y., NY 10001; 212-947-6500, 212-947-6727 (fax)
Midwest Sales Office: Gerber/Kamikow, Inc., 60 Rivere Drive, Suite 915, North Brook, IL 60062; 708-291-8900, 708-291-8905 (fax)
West Coast Sales Office: 16661 Ventura Blvd., Encino, CA 91436; (818) 905-5303

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CUSTOM ISIONS

VIDEONICS PROED

VIDEONICS

Today's home theater system is more than just a monitor/receiver with a VCR and maybe an add-on pair of loudspeakers attached. It is a multi-unit equipment array that includes the best audio/video gear and a camcorder for carrying the system out to points remote. And that camcorder has necessitated a whole new kind of product in a complete home theater system — the editor.

Videonics offers products that meet every need you could possibly have in a home editor and then some. Their new ProED, in fact, is a professional video editor as good for prosumers and actual video pro's as it is for the home market.

ProED is a real-time electronic editing system. You simply "mark" scenes of interest while viewing the original tape. An on-screen script list lets you rearrange or remove scenes simply by moving the cursor. Then, one touch of a button tells ProED to assemble the final production. With assembly/insert capability, ProED acts as an automatic assembly editor that also lets you stitch in new scenes where you want them without having to reassemble your cuts.

Add the final touches with ProED's built-in graphics, titles and special effects in a choice of 22 brilliant, digitally generated high-resolution graphics in 64 colors. Titles, in 12 styles, can be combined with graphics or used separately. A wide range of special effects can be used to combine titles and graphics with selected scenes. If you want even more, bear in mind that ProED is fully compatible with outboard video processors, enhancers, and effects generators.

For replacing your soundtracks, ProED permits audio dubbing either during automatic assembly editing or as an audio insert. Replacing the original sound has never been easier or more flexible. Meanwhile, you can keep track of everything by using the ProED as a video librarian. It remembers thousands of scenes and tapes, so a scene marked today can be used or modified any time in the future.

Sounds complicated, right? Wrong. ProED is easy to learn, logical and intuitive to use. Like any computer, there is a vast array of options available to the experienced user; yet a beginner can master enough basic functions to edit with ProED after only a few hours. A built-in "Help" function is always available for on-the-spot assistance.

ProEd comes complete with a computer keyboard and "mouse" in addition to the Videonics remote control unit. While it may seem at first glance an unlikely addition to the ultimate home theater, it is in fact an essential for making custom visions.

ProED is also available as an upgrade to Videonics' popular DirectED editing accessory. DirectED lets you be in control of your original video by remembering the location, beginning, ending, and order of as many as 1000 scenes for easy assemble and insert editing. It also adds subtitles, graphics, and effects thanks to its 20 graphics, 12 title styles, 17 special effects, and 64 available colors.

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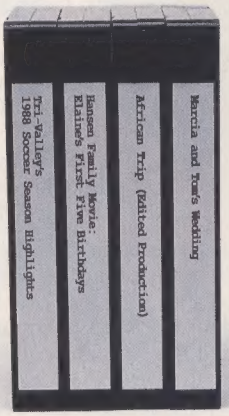

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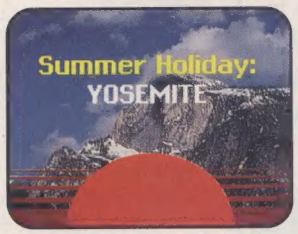

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EDITED BY BRIAN CLARK

FEEDBACK

In defense of Beta

Regarding Harry Elias' use of market penetration as a defense of VHS quality ("Feedback," Apr. '90), let's remember that VHS succeeded due to the promise of longer viewing times at the expense of picture quality and tape handling speed. Aggressive marketing is why VHS is on top now, not quality.

Timothy Wheat
Minneapolis, Minn.

I feel I must comment on Harry Elias' letter in defense of VHS. Although I own four VHS VCRs and a full-size VHS camcorder, I have to side with Sony and the Beta format on the issue of superior picture quality. As I see it, VHS became as popular as it has because of three things: the picture quality is not *that* inferior to Beta, VHS decks tend to have more features and, most importantly, VHS has always followed a more logical time-per-tape format of two, four and six hours per speed. Yes, the VHS picture may suffer a little, but it is so much more convenient.

Donald S. Ricketts
Boring, Ore.

The price is wrong

Your editorial about LaserVision ("Channel One," Mar. '90) and the same issue's "Format Face-Off" feature are clear indications that home entertainment centers must include laser players. Yet look at the loony approach some studios are taking toward distributing laserdiscs. Although complex to produce, laserdiscs suffer none of the inherent defects of tape reproduction and are ultimately cheaper to make. That's why my eyes popped when I saw the pricing CBS/Fox is trying to push for discs. Fox's marketing people must be out of their trees to take such a short-term, bottom-line approach.

I've owned laser equipment since the early '80s. Currently, I have about 300 discs (including about 35 discs Pioneer, to its credit, replaced after the glue episode) and Pioneer's CLD-3070 combi player, which can display a still image while the sound continues. This may not help a movie much, but it adds significantly to an early Smithsonian disc I have with about 50,000 air-history photographs per side. A running commentary about the images on the screen adds a significant element to teaching and research discs.

At great cost to itself, Pioneer has carried the burden of this new technology, and I am now a loyal Pioneer fan. American industry, with its destructive preoccupation with short-term results, never would have seen the laser program through the way Pioneer has.

John R. Sollberger
Somerset, N.J.

Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

Fumble in the jungle

While we applaud *Video Magazine*'s efforts to inform readers about videotape editing ("The Cutting Edge," Apr. '90), Future Video's EC1000PRO video edit controllers seem to have eluded notice. Lost in Lawrence Johnson's jungle, one supposes. Yet our original EC1000U edit controller was chosen for a design and engineering award at the 1987 Consumer Electronics Show. And our EC1000PRO controllers are engineered and manufactured in the U.S.—a distinction few others extolled by Johnson can claim.

Stephen E. Godfrey
Future Video Products, Inc.
Laguna Hills, Calif.

The good, the bad and the buggy

Your review of the Panasonic PV-4990 Super VHS VCR ("Videotests," Jan. '90) was pretty much on the mark. However, after purchasing one for myself, I have found several areas that need improvement. To begin with, the manual is

The story of the greatest evil ever known to man...
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deplorable. For example, nowhere does it tell one how to return the automatic tracking feature back to automatic from manual, or return tracking to the neutral position. Nor does it mention that ejecting and inserting a tape resets the tracking control as well.

I store all my tapes in the played position, past any video portion. Then, I rewind before playing, which also loosens up the tape prior to playing. When a tape is inserted into the PV-4990, it resets the real-time display to zero, as it should. If the tape is 90 minutes long, the display would read -01:30:00. As long as the counter is not reset, the time counts down backward, showing the time remaining. However, the counter jumps from 01:00:00 directly to 00:00:00.

Discussions with Panasonic confirm this is probably a ROM problem, but no one can say if new ROM chips are available, or ever will be. Don't get me wrong. The PV-4990 has some of the best features I have seen. I just wish Panasonic could have worked out all the bugs before hitting the market with it.

Craig A. Pearce
Berwyn, Ill.

Flash in the scan

I read the letter from William Krepick of Macrovision ("Feedback," Apr. '90), who took the trouble to help a reader who complained that copyguard saturation was the cause of her cassette problem. As it turned out, copyguard was not the culprit. But in my case, copyguard definitely is the problem.

I own a Sanyo VHR 1550 VCR, purchased before copyguard was prevalent. I am now forced to put up with flashing streaks across the top of the screen whenever I rent a tape with Macrovision coding. I know it's the copyguard because older and homemade videos do not have the streaks. I don't believe I should have to purchase a Macrovision eliminator just to view legally rented or purchased tapes. What can Mr. Krepick do to help me with this problem?

Sondra Sessa-Coulter
Ft. Montgomery, N.Y.

William Krepick of Macrovision brags that his company has encoded 200 million cassettes with a reject rate of only one-half of one percent. My calculator shows this to be a cool million. Are these million buyers happy?

Elmer Pinkerton
Elmwood, Neb.

Monstrous oversight

I have subscribed to *Video Magazine* since the early '80s, and have found it to be almost invaluable for information about new equipment and video releases. But your "Directory" excludes many new releases. To complete the *Frankenstein* trilogy, I was waiting for the third film, the 1939 *Son of Frankenstein*. To the best of my knowledge, you never mentioned it. Had it not appeared in another magazine, I might well have missed it.

I don't expect, given the proliferation of independent video distributors, that *Video Magazine* should—or could—list all releases. But you might at least list all those from major studios, so readers have some assurance that the "Directory" is comprehensive.

Roger W. Jensen
Phoenix, Ariz.

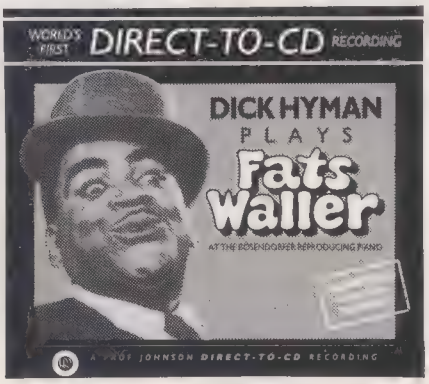
The real ghostbusters

I bought my first issue of *Video Magazine* on the strength of your cover story "Curing the TV Jeebies" (Apr. '90), which was supposed to tell me "How to Get a Perfect Picture." How disappointed I was to find no help for the problem of ghost images. I'm sure you know what they are—my dictionary does.

James Conrad
Murdock, Fla.

Editor's Reply: Ghost images are created when a TV displays both a direct signal and reflections of the same signal from tall buildings or other obstructions. The article did not discuss ghosts because they're not caused by interference from electrical sources or other stations' signals, and can't be cured by simple measures, as most interference problems can. But don't despair—the National Association of Broadcasters has proposed a ghost-canceling system to be incorporated into TV transmitters and tuners. The system may go into use sometime next year. ■

Videophiles "in the know" have already read about and probably own our unique, prizewinning test/demo laserdisc, **"A VIDEO STANDARD."** This is to let you know that **REFERENCE RECORDINGS** is known also (*primarily*, actually) as the producer of the best-sounding compact discs available anywhere today. Our newest release is of more interest than most: The World's First **DIRECT-TO-CD** Recording, mastered in real time as the music happened. (Hint: it was done via microwave transmission.) Hear, for the first time, what digital sound can be when there is NO recording tape of any kind, and NO editing machinery between you and the music! **Numbered, Limited Edition,** in a deluxe, slipcovered "Digipak."



These exciting new items now at many of the better video and CD emporia, or available direct, postpaid in the U.S.:

"A Video Standard" $59.98;
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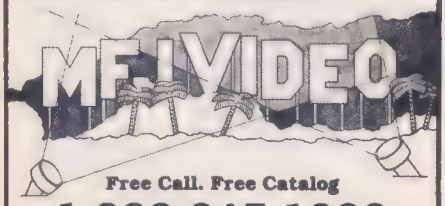

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EDITED BY BRENT BUTTERWORTH

LATE NEWS

Interchangeable lenses for camcorders

Home videographers will soon be able to change lenses on their camcorders. And they'll do it the same way as still photographers—by using bayonet mounts like those on 35mm cameras. Four major manufacturers—Canon, Hitachi, Matsushita and Sony—have agreed on a standard camcorder lens mount. Any lens conforming to the standard will fit on any camcorder equipped with the new VL mount, regardless of tape format or the make of the components.

VL-mount cameras will also communicate focus, exposure and zoom information to the lenses via onboard microprocessors. Canon plans to introduce the first camcorders with VL mounts later this year.

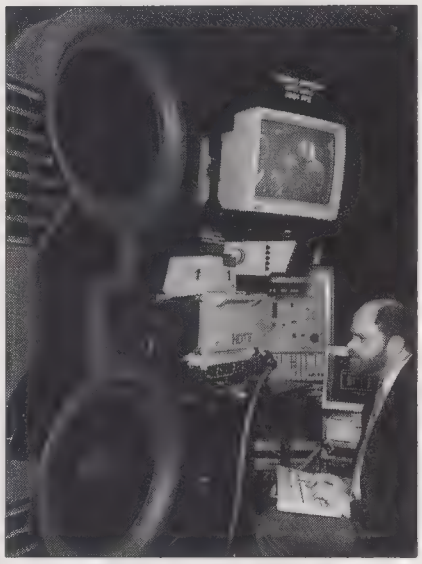
Will phone companies move into cable?

The public has been pushing Congress to reregulate the cable TV industry, but the most popular bill now pending proposes a different approach: Let the telephone companies enter the cable TV business.

The bill, introduced by Rep. Rick Boucher, D-Va., and Sen. Albert Gore, D-Tenn., had 73 sponsors at presstime, and is expected to come to a vote before Congress adjourns in July. The bill has been endorsed by the National League of Cities, Paramount Pictures and several consumer organizations. Proponents say the measure would increase competition, creating more programming choices at lower cost. But does this mean we'll get busy signals instead of interference?

Military tunes out HDTV

High-definition television is no high priority for the U.S. Department of Defense. In April, it proposed diverting two-thirds of the $30 million earmarked for military HDTV research into aid for Nicaragua and Panama, and a study on streamlining its own operations. Meanwhile, the Federal Communications Commission moved closer to deciding on an HDTV standard. The agency ruled out so-called augmentation systems, which overlay HDTV signals onto existing NTSC broadcasts, and decided not to decide on an extended-definition TV standard until a full HDTV standard is set in 1993.



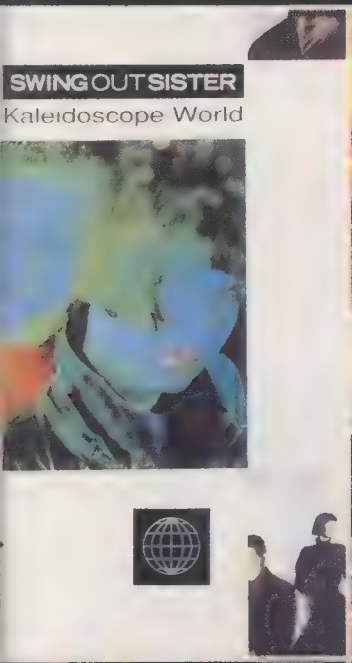
In the Running: A Showscan/Zenith film-to-video converter feeds Zenith's proposed HDTV system.

One potential HDTV system has already made its debut. In late March, Zenith unveiled its "spectrum compatible" HDTV system, which sends a digitally compressed signal over frequencies between those of existing NTSC channels. The system is scheduled for FCC testing in 1991.

Fast scans

Space Cassettes. Consumer camcorders have become standard hardware on Space Shuttle missions. When the shuttle is out of communications range, astronauts use various models, including Sonys and Sanyos, to tape events for later transmission.

Gentlemen, Start Your Camcorders. The deadline for Sony's Visions of U.S. video contest is June 15. For info, call 213-856-7743. If you miss this one, you have until September 10 to enter JVC's Tokyo Video Festival contest. For rules and an entry form, write: JVC, 41 Slater Dr., Elmwood Park, NJ 07407, Attn: Arlene Rupp. ■



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EDITED BY KENNETH KORMAN

GAZETTE

Blood on the Tracks: After a failed robbery, *Drugstore Cowboy*'s Bob Hughes (Matt Dillon) begins to doubt the wisdom of his errant behavior.

Matt Dillon's 'Cowboy' classic

"People who read the script said, 'Matt, why do you want to do this?' " relates Matt Dillon, whose friends tried to talk him out of taking the part of Bob Hughes, a drug addict in 1971 Portland who, with his wife and another pair of junkies, supports his habit by robbing drugstores and hospitals in the film *Drugstore Cowboy* (IVE).

But those naysayers obviously hadn't paid much attention to the 26-year-old actor's career. Despite his teen-idol tag, Dillon has always avoided the juvenile schlock that attracts many of his peers. Still, *Drugstore Cowboy* was a gamble: A film that depicts the lifestyle of middle-class addicts without preaching about the evils of drugs (and with generous helpings of wry humor) is the last thing you'd expect to see in this era of rampant drug hysteria.

To prepare for the role, Dillon met several times with James Fogle, who, incarcerated at the Washington State Penitentiary, wrote the semi-autobiographical novel on which the film is based. "Fogle told me about when he first got out of jail in the late '50s and was looking for a job," Dillon says. "Someone told him, 'You want to know how you can make a lot of money? You get a bunch of drugs and you sell 'em.' I guess at that point 'drug dealer' wasn't quite a profession yet."

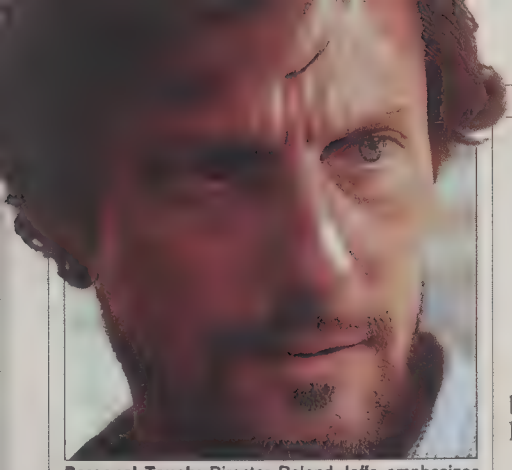
Bless You, My Son: Burroughs counsels Dillon.

Dillon and writer/director Gus van Zant agreed that what they didn't want to make in *Drugstore Cowboy* was a horror story about the tortures of drug addiction a la *Panic in Needle Park*.

But that's not to imply that *Drugstore Cowboy* presents a positive, glamorized portrait of drug users. Though Dillon admits that "I'm not gonna pretend I needed to do a whole lot of research" into drug use, he spent time with addicts and self-help groups to find out how and why people acquire their habits. "One thing I got from people on the [recovery] program was that they never try to analyze why they do drugs. There's always some excuse, but ultimately they just like to get high and escape."

For Dillon, the film's highlight was the chance to work with novelist William S. Burroughs, who has a small part as an elderly addict and whose autobiography *Junkie* was an obvious inspiration for the tone and style of the film. "I was in awe of him," Dillon says, " 'cause you're looking at a guy who's the granddaddy of the Beat Generation. He's not an actor, but he has that side to him—he's a performer. Everything he did was with conviction. I got the feeling that though I was looking at an old man, underneath he was really just a young boy faking it with a rubber mask."

—M. Faust



Personal Touch: Director Roland Joffe emphasizes the human side of the bomb in his latest film.

Roland Joffe drops the bomb

It's fortunate that director Roland Joffe long ago decided to use his talents for good and not for evil. The high-minded filmmaker, who won Oscars aplenty for his first two films, *The Killing Fields* and *The Mission*, had so many technical and scientific advisers on the set of his third movie, *Fat Man and Little Boy* (Paramount Home Video), that "we decided at one point that we had enough brain power and probably enough equipment on the Mexico location to manufacture our own atomic bomb," Joffe says.

Fat Man and Little Boy, whose title refers to the code names given the first two atomic bombs that the U.S. developed in top secrecy at Los Alamos, is not just about how the technology to destroy the world was developed. "A lot of people think it's just a cold bit of history, or just a string of facts, or that the whole debate over atomic weapons is something political and doesn't concern everyone in the street," says Joffe. "But I wanted to show just how human this was, that this was a story about conformity and ambition and fear. By understanding that, you can see that the bomb is an expression of what it is to be human."

During the waning days of World War II, the U.S. pumped $2 billion into the Manhattan Project to invent a "device" that would put the war to rest and make the U.S. supreme in military might. *Fat Man and Little Boy* is a psychological thriller about the two men who made the bomb possible, Gen. Leslie R. Groves (Paul Newman), who orchestrated the whole thing, and J. Robert Oppenheimer (Dwight Schultz), the genius (and left-leaning) scientist who made it a reality with the help of a select group of brilliant scientific minds.

"The bond between those two men is the bond that exists between the manipulator and the manipulated," says Joffe. "In the end they share the realization that neither of them are lovers of life, so it's a very male bonding thing, a relationship based on power. The most difficult thing for me as a director was to make this story human, just making people understand that what they are watching here is not just a sterile debate, but lives being lived, lives with suffering and consequences for everybody."

—Jami Bernard

Meeting of the Minds: Paul Newman (foreground) and Dwight Schultz in Joffe's *Fat Man and Little Boy.*

Video Flashes

The Milkman Cometh. Will Gardenswartz, founder and president of Denver-based Video Delivery Systems, has invented a device that may change the way videotapes are rented. His plastic Video Milk Box holds up to three cassettes and locks over a customer's doorknob so that local stores can both deliver and pick up rental tapes. Two hundred stores across the country are already using the Milk Box, and more are expected to sign on soon. "Five years from now people will wonder how they ever lived without it," Gardenswartz says.

Bad Year For Baseball. Nine-year-old Clark Thieman of Bridgeport, Conn., is mad as hell and he's not going to take it anymore. Thieman has filed suit against game giant Nintendo, claiming that the company's *Major League Baseball* cartridge doesn't allow a user to emulate a team manager, as the game's advertising promises. So what does the kid want? Discontinuance of the game's production and sales, plus a $40 refund.

Kidvid Confidential. David and Laura Burdick of Shelton, Conn., purchased a copy of Tele-Story's *Cinderella and Jack and the Beanstalk* videocassette at their local Toys 'R' Us store, only to discover, after sitting down to watch the tape with their seven- and eight-year-old kids, that the cassette actually contained a full-length version of *Hollywood Confidential: Diary of a Sex Goddess*. The Burdicks were not amused, and are suing Toys 'R' Us seeking monetary compensation for the emotional stress allegedly suffered by their children. Marantz, which owned Tele-Story at the time, blames its tape duplicator for the error and says it took care of the problem immediately. "Of course, once you've sold a lot of tapes, you have no idea where the next call is going to come from," says a company spokesman.

The Sound of High Definition. Music and video label Sony Classical (formerly CBS Masterworks) is not waiting for politicians and manufacturers to sort out the HDTV mess. The company has already prepared a series of HDTV tapes featuring symphonies and chamber music performed by well-known artists. It will release the tapes on laserdisc and VHS this summer, and will be ready with full-fledged hi-def versions as soon as a consumer format is established.

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Odds and Ends: Cinequest's Lorena Parlee (left) and Deborah Ricketts show off their collection of obscure cultural artifacts.

Desperately seeking detail

Instead of a picture of loved ones, Deborah Ricketts keeps a laminated photo of a box of Klim on her desk. It represents one of the toughest challenges she and her partner, Lorena Parlee, have had to face on the job: to find a box of a mystery product called Klim so that director Steven Spielberg could toss it, among other items, from a plane in *Empire of the Sun*.

Ricketts and Parlee run Cinequest, a New York-based enterprise that conducts period research for movies. The two have devoted themselves to such puzzles as what haircut Robert De Niro might need as an escaped con posing as a monk in a small New England town in 1935 (*We're No Angels*), and what kind of futuristic garbage might litter the streets of Gotham (*Batman*). They are finders of lost objects, from rare metal Army flashlights for Sean Penn and Michael J. Fox to carry in *Casualties of War* to '40s girlie magazines for the upcoming movie *Memphis Belle*. "I don't know why, but there's a big call for pinups and girlie magazines in movies," says Ricketts.

There is a new emphasis on historical accuracy in American films, and Ricketts and Parlee are ready to serve, scavenging flea markets all over the world for things like old Coke bottles, even old condom packages. "You'd be surprised what people save in their attics for decades," says Ricketts.

Weeks of effort went into re-creating a package of Oreos from the '60s for *Casualties of War*. Nabisco located an old ad and sent along a slide of it; a California company duplicated it, using a clear outer wrapper that is only made in a certain factory in Missouri. The finished item was shipped to the Thailand movie location. And Michael J. Fox rips open the Oreos in less than four seconds of screen time.

If such details are small on the big screen, they're even smaller on the small screen, but Parlee says today's video generation is "more visually aware, more sophisticated. Everything has to have the appearance of reality."

So far, no job has been too tough, although they almost gave up on Klim—until Ricketts realized it was "milk" spelled backwards. They finally found a photo of the long-defunct powdered milk product in a Pennsylvania flea market. And the rest is movie history.

—Jami Bernard

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TOMORROW

Interactive TV—you choose the angle

BY ROBERT ANGUS

I have seen the video future. It's working just fine, and it's in Montreal, where some 50,000 cable subscribers have the option of talking back to their TV sets—or at least exercising a degree of control over some of the programs they receive. What they're doing is called interactive video, and it lets Montrealers choose the camera angle at a Canadiens hockey game or a teen dance party, match wits with the panel on an afternoon game show, or learn more about stories on the *Six O'Clock News*.

Videotron Ltee., the cable company that serves most Francophones in the world's second-largest French-speaking city, provides 12 hours a day of interactive programming. Before the end of the year, the company plans to shoot a detective series for which viewers can determine the story line. "These programs have unusually high value in the rerun market," says Videotron vice president Guy Massicotte, "because every time you watch a program, you can see a different story."

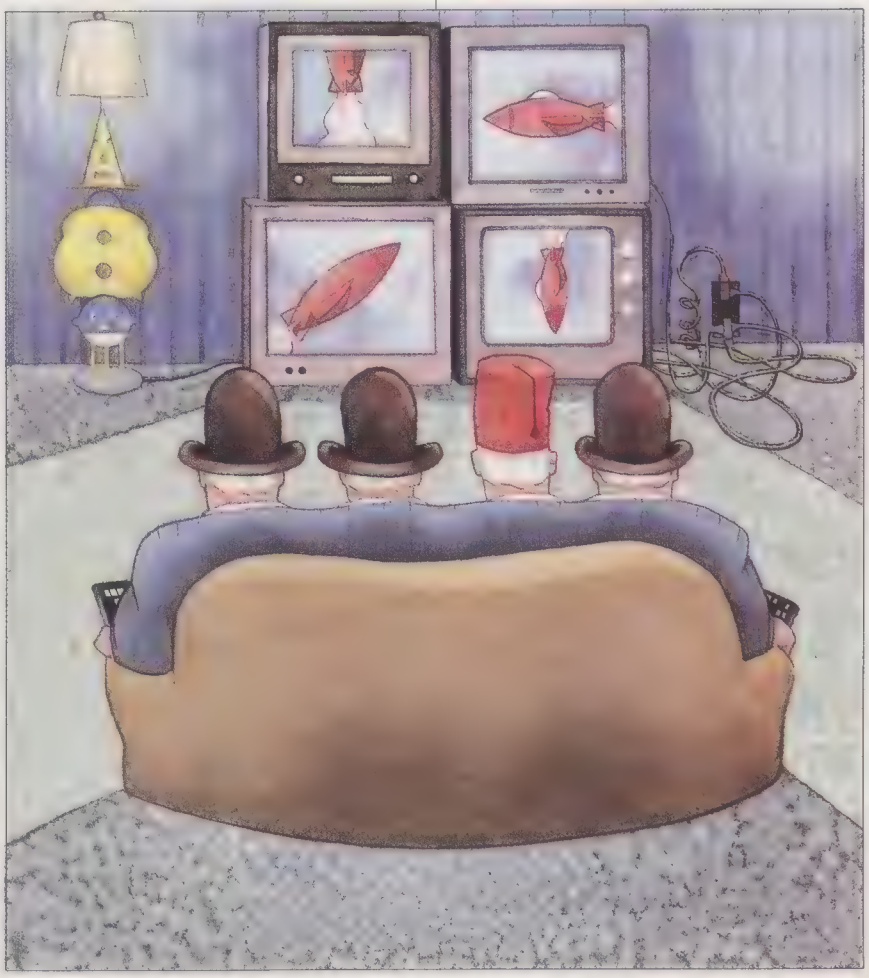
Continental Cablevision in Springfield, Massachusetts, is conducting the first U.S. test of the system. For three months, beginning this spring, viewers in 300 homes will be able to use their remote controls to switch TV cameras during live basketball games, and possibly even watch interactive commercials being developed for several major companies.

The secret is that the system requires no less than four cable channels, all controlled by a smart infrared remote and a cable box called Videoway. The cable box does all the things conventional cable boxes do. It changes channels, descrambles premium programs and so on—but it also switches back and forth among the interactive channels without so much as a blip or a picture roll tarnishing the screen. Viewers are unaware that they have in fact switched cable channels.

Interactive means different things on different Videotron channels. In the case of a hockey match and an afternoon teen dance party, it gives viewers the ability to select camera angles and viewing perspectives. Game shows and children's programs are recorded in four separate, virtually identical versions that must be synchronized for broadcast so that they begin and end together.

"Interactive" feature films in this programming system consist of four separate movies running simultaneously. The main channel features the pay TV film for the evening, while the second channel features another movie with the same star or director. The third channel carries a classic film, while the fourth offers an alternative to the first. If one is a comedy, for example, the other will be a drama or a mystery. Videotron also plans to carry a full schedule of Olympic events from Barcelona in 1992. Network coverage will run on the main channel, while the other three will carry events of lesser interest.

Most ambitious of all is the *Six O'Clock News*. On Videotron's main channel, it's a conventional newscast with headlines at the beginning. But during the program, cable viewers can get more details about some stories by switching to one of the other channels, where they may find six-minute back-



CHRIS SCHMIDT

grounders on German reunification and the growing drug problem on Montreal's South Shore, or extended coverage of a city council meeting. "Our cameraman has to cover the council meeting anyway, so in addition to the 60-second clip that makes the broadcast news, the tape editor will produce a more comprehensive report," Massicotte explains.

AUDIENCE INVOLVEMENT

By 1993, Videotron hopes to introduce a frame-store component that will permit two-way interactions. This could let teams of game-show addicts in different Montreal neighborhoods compete against TV panels for prizes. Schools could compete against each other in televised knowledge matches, and viewers would be able to shop for groceries from supermarkets without leaving home. Yes, the stores will deliver.

Videotron subscribers pay $16 per month for Videoway, which includes the interactive feature and a premium movie channel. Massicotte says that the interactive feature is so popular that some customers rent additional boxes and remote controls so that members of a family can play against each other during the game show.

Videotron hopes to sell the technology to cable operators here and in Europe. Until recently, the system's appetite for four TV channels has loomed as a very large drawback to cable operators. That's the amount of space two or three high-definition signals might need. But cable systems for some very large cities, which are required to have 80 or more channels, might be tempted to fill them up with interactive programs. So might Sky Cable, a recently announced satellite project that expects to have 108 channels to fill. Interactivity could be just what the doctor ordered. ■

TECH TIPS

Water cure

If your camcorder or VCR has gotten a little wet—say, splashed with water from a spilled glass—serious damage is unlikely, but you'll want to play it safe. Immediately turn off and unplug the component. Remove the batteries if it's a camcorder. Wipe off any standing water and place the unit in a warm, dry area. A fan helps draw away remaining moisture. Leave it at least overnight, longer if the humidity is high. Before you use the unit again, place it in a garbage bag and seal the bag completely. Keep the bag warm, but don't place it in the sun or in front of a heater. After 24 hours, open the bag and inspect for moisture. If you see condensation in the bag or on the component, take it to a repair shop for a complete drying out.

Calling all tipsters

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Top decks adopt a picture-fixing feature

BY GORDON McCOMB

To a television program scheduler the initials TBC mean To Be Continued. It identifies shows in which the story line goes on for one or more additional episodes. But to a television engineer, TBC means something radically different. In engineering circles TBC stands for *time-base corrector,* a device that fixes the hiccups in timing and synchronization that naturally develop in a television signal. For decades, the Federal Communications Commission has required TV stations to feed their broadcast signals through time-base correctors, before beaming signals into people's homes. The result: a more stable picture.

Recently, a handful of consumer video products have been endowed with time-base correction circuitry. While home videos seldom *require* time-base correction—there's no FCC looking over your shoulder, after all—the extra image stability can improve tape quality. Time-base correction in home videos is particularly beneficial when copying from one VCR to another VCR, even if it's only a dub of junior's first birthday tape for a distant aunt.

Gordon McComb's latest book is Troubleshooting and Repairing VCRs (*Tab Books*).

The TBCs used in television stations and consumer VCRs and videodisc players rely on similar principles, but they are not the same. Consumer TBCs employ only one or two of numerous features normally found in industrial TBC devices.

This is understandable: A professional TBC costs between $3,000 and $4,000—many are much higher. Conversely, the Panasonic PV-S4990, one of the first consumer VCRs to incorporate time-base correction, retails for $1,599. That price also pays for a Super VHS deck, digital special effects, a jog/shuttle tape transport, and a host of other high-tech features.

Similarly, Pioneer's top-of-the-line CLD-91 combination player is priced at $2,000, just a few hundred dollars more than a similarly equipped player that lacks time-base correction. The relatively low price doesn't leave much room for a full-blown TBC.

Exactly what does a TBC do, and what improvements does it offer? Studio TBCs perform three major jobs:

- They find the synchronization pulses in a signal and rebuild them to meet rigid specifications.
- They re-time each of the 525 lines that compose a complete video picture so that the lines start and stop at exactly the right spots.
- They monitor and alter the relative strength of certain signals, including those that control color and synchronization.

To fully appreciate the importance of these tasks, consider the format of a television signal. The beginning of a video signal is composed of synchronization pulses that control the vertical hold of a TV. Immediately following the vertical sync pulses are the individual lines that make up the TV picture (a television image is really composed of many lines stacked one on top of another). Each line has a specific duration, and each starts with a short pulse that controls

Time Tamers: Panasonic's PV-S4990 Super VHS VCR (top) and Pioneer's CLD-91 combi player are among a handful of new decks that have a limited form of time-base correction.

PIONEER: LES MORSILLO

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the horizontal hold on the TV.

The vertical and horizontal synchronization pulses form the backbone of the TV signal. Without these pulses no recognizable image would appear on the TV tube. During the recording, transmission and playing of a television signal, these synchronization pulses can become warped, and this can affect the stability of the picture. For example, if vertical pulses are missing or severely distorted, a picture may twitch or jitter.

The first job of a TBC is to detect and strip out old synchronization pulses, and replace them with fresh ones. The rejuvenated sync helps to stabilize the picture. A TBC's second job is to make sure all the picture lines start and stop at the same time. In other words, it corrects a picture's actual "time base." If any of the lines start too soon or too late, the picture appears squiggly and uneven. The symptom is called time-base error. The effect is most noticeable when the screen shows a vertical object, like a telephone pole or a fence post. With time-base error, individual horizontal lines of the TV picture are shifted left and right in a random pattern.

A TBC samples each line of video and times its duration. The TBC knows each line is supposed to be exactly 63.5 microseconds (63.5 millionths of a second). If a line is shorter, the next line will start sooner, and the image will shift toward the left side of the screen. If a line is longer, the next line will start later. In turn, the image will shift toward the right side of the screen.

At the heart of the TBC is a video line "holding tank." This holding tank memorizes one or more lines of video, then replays them at precise intervals. Each line that comes out of a TBC is exactly 63.5 microseconds long—no more, no less. This solves the problem of lines shifting left and right on the screen.

Professional TBCs memorize a complete frame of video—525 lines—at one time. Each line of video is digitized and stored in memory until its turn comes up. On leaving the memory bank, the signal is reconverted to analog form. Its conversion from digital to analog and the copious amounts of memory required to store the signal require hefty and expensive circuitry, contributing to a large portion of the high price of a studio-grade TBC.

A TBC's third job is to selectively modify the intensity and characteristics of certain components of the television signal. One of these components is the color burst signal, which provides color to an otherwise black & white image. Turn a dial on a TBC and it modifies the color burst so that greens become blue, blues become red, and so forth. Another dial varies the intensity of colors—from pale pink to vibrant red, for instance. These and other changes are sometimes necessary if an original signal is weak or has degenerated severely.

The ideal video signal doesn't need TBC processing because there's nothing to correct. But as video pulses are recorded on tape and passed through mazes of cables, signals tend to degrade. Picture quality is especially reduced during the process of recording a video signal from one VCR to another. With each generation of recording, the original signal becomes more and more garbled, until little is left and the picture becomes a mass of unwatchable jitters. A TBC used during re-recording helps restore the signal to its original quality. It's important to note that a TBC does not touch the actual video portion of a

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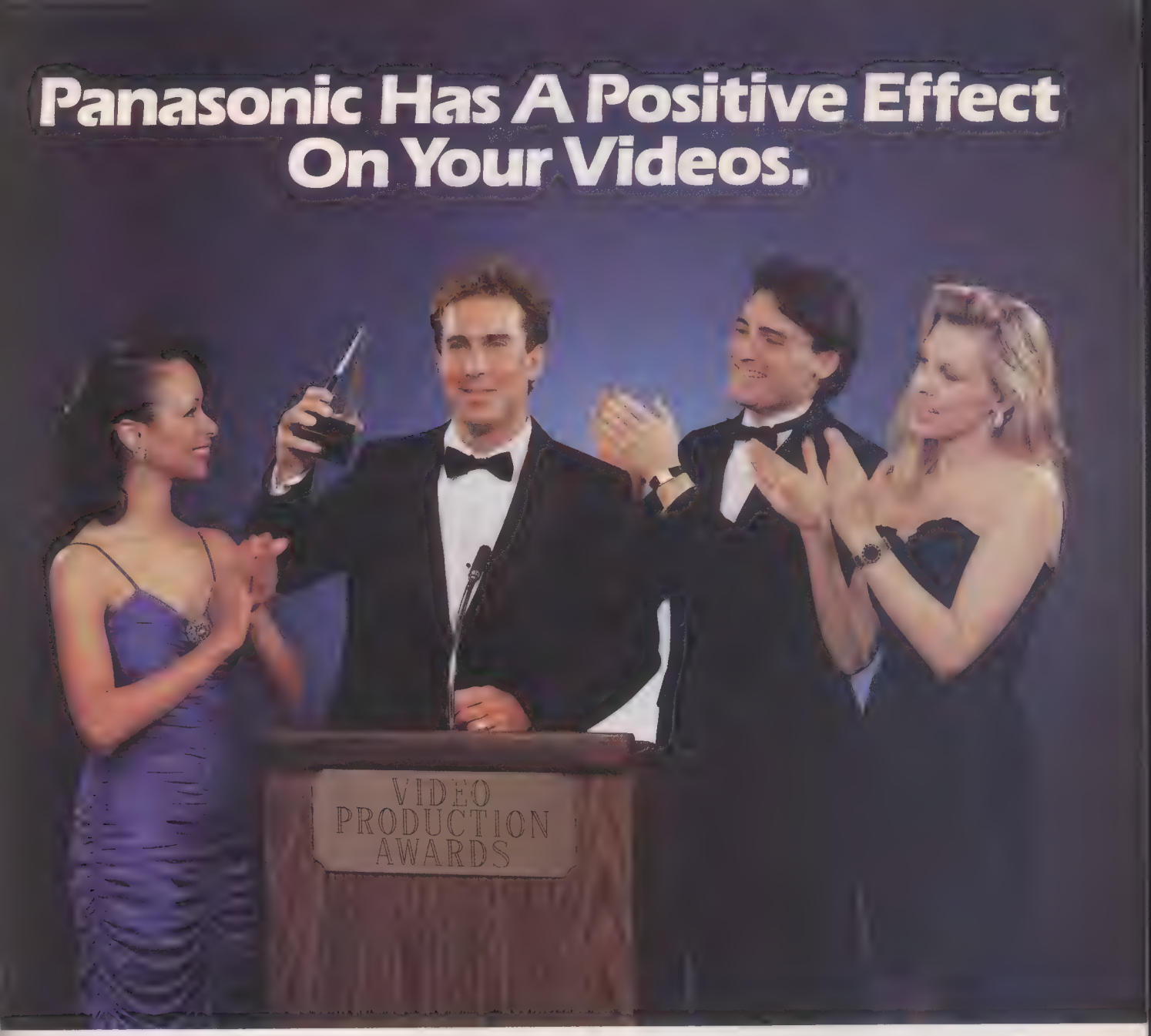

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VIDEOTESTS

Snow Stopper: NEC's DS-8500U uses variable digital noise reduction circuitry to help clear up noisy pictures, and a shuttle dial for easier editing.

VIDEOTEST NUMBER 540

NEC Super VHS hi-fi VCR

NEC's new top-of-the-line DS-8500U Super VHS VCR incorporates many improvements suggested in our reviews of its predecessors, the DS-8000U and DS-8000U Mk II. These include a shuttle dial for easy access to multiple forward and reverse speeds, clean insert edits, programming on the remote's LCD screen, and dedicated buttons on the remote that control NEC TVs without requiring users to switch from VCR to TV command modes.

NEC also added six-step digital noise reducation, digital auto tracking, digital strobe with 1/6, 1/3 and 1/2-second update pictures, digital picture memory (the audio continues while the picture freezes) and time and index search. The indexing system seeks out up to 99 marks in either direction, and adds or erases index marks. Forward and reverse modes include 1/3x slow motion, normal speed, double-speed, two visual search speeds and full-speed search without picture.

The 155-channel frequency synthesis tuner covers broadcast and cable channel sequences with auto preset for all active channels plus add/erase from scan memory. The timer offers eight-event capability over 21 days with options for weekly, daily, Monday-to-Friday and Monday-to-Saturday repeats. Onscreen displays help with both operation and programming, and timed segment record with an optional delay of up to 24 hours offers an additional timer option.

Description. The DS-8500U is

NEC DS-8500U S-VHS VCR

DATA

Suggested Price: $1,499

Weight: 19.4 pounds

Dimensions: 4-1/8 x 17 x 14-1/2 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 49 W

Tape Formats: S-VHS, VHS

Tape Speeds: record—SP, EP; play—SP, LP, EP

Video Heads: 4

Play Speed Select: automatic

Slow Motion: 1/3x, forward and reverse

Speed Play: 2x, forward and reverse

Cue & Review (Search): with shuttle dial SP—5x/9x/12x; LP—7x/21x/28x; EP—9x/27x/36x

Fast Forward/Rewind Time: 2-1/2 min. for T-120

Remote: IR wireless with LCD screen, shuttle dial and buttons for VCR—audio/display, search, digital, F1 to F5, eject, time adjust, remote control 1/2/3, reset/clear, shift back, LCD program, shift forward, OSD program, program check, timer, VCR/TV, transmit power, 10-digit keypad, channel up, channel down, rewind/search, fast forward/search, SP/EP, record (2 buttons), play, stop and pause/still; TV—channel up, channel down, recall, power, volume up, volume down and TV/video

Counter Digits: 5—hrs:mins:secs.

Counter Memory: tape return to zero button

Program Start Locator/Index/Cue: index—99-mark VISS search with erase and auto/manual mark; time search—by counter indication

Linear Audio: mono

Hi-Fi AFM Audio: stereo

Tuning Method: frequency synthesis

Channel Selectors: programmable scan on VCR; scan plus direct access on remote

Preset Method: auto preset plus add and erase

Broadcast Tuning Range: 2 to 69

Cable Tuning Range: 4+, 2 to 13, A to W, AA to WW, AAA to WWW, AAAA to LLLL, A-5 to A-1

Timer: 8-program, 21-day

Special Features: flying erase head, digital still frame, remote pause, separate eject, insert edit, channel lock, auto channel change, AFT

Absent Features: frame advance, visible fast forward and rewind, audio dub, video dub

Accessories: remote control with batteries, audio cable, S-video cable, antenna cable with VHF/UHF splitter and antenna matching transformer

RESULTS

Horizontal Resolution: S-VHS—400 lines; VHS—240-250 lines

Luminance S/N, Unweighted:

VIDEOTEST PHOTOGRAPHS LES MORSILLO

warm black with gold, red and white legends. The chassis stands on four half-inch-tall silver feet. The clean-looking front panel holds a shuttle dial at the far right, a display window and a large, bare control compartment door. Near the end sit two clear plastic buttons, one for power and the other for opening the compartment.

Behind the window surrounding the shuttle dial are LED indicators for playback speed and direction—for example, one light appears on the forward side during slow-motion play, two lights for normal play, and three lights for double-speed play. A small compartment below

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SP—43.4 dB, EP—41 dB

Luminance S/N, Weighted: SP—51.2 dB, EP—47.8 dB

Video S/N, Unweighted: SP—44.6 dB; EP—42.7 dB

Video S/N, Weighted: SP—51.6 dB; EP—50.4 dB

DVNR Effect: up to 6 dB

Chroma AM S/N: SP—45.5 dB; EP—39.6 dB

Chroma PM S/N: SP—41.6 dB; EP—37.8 dB

Audio Frequency Response: hi-fi—20 Hz-20 kHz, +0.2/-0.7 dB; linear (-3 dB)—75 Hz-10 kHz, SP; 75 Hz-4 kHz, EP

Hi-Fi Dynamic Range: 88.2 dB

Linear Audio S/N: 42.5 dB

Audio Distortion: hi-fi—0.3%; linear—1.2%

RATINGS

Picture Quality: very good/excellent

Audio Quality: excellent

Operational Ease: excellent

Overall Performance: excellent

VIDEOTEST NUMBER 541

RCA Pro Edit VHS camcorder

RCA's new CC520 VHS camcorder looks like last year's CC320, but adds a wealth of enhancements for easier, more polished taping and editing. It's also much cheaper. With careful planning one can do most of the editing in-camera. Features like audio and video dubbing, insert editing, titling and microphone mixing let a user change or add picture and sound right in the camera. Laying down continuous black with sync (by recording the whole tape with the lens cap on and a dummy plug in the external mic jack) lets one use the hours, minutes and seconds counter and the edit search feature to shoot scenes out of sequence and eliminate the need for post-production. The camcorder truly earns its Pro Edit name.

Among other stand-out features are a high-speed shutter with five steps to 1/10000-second, tele- and wide-macro focus ranges, edit search in record mode, and a ten-second self-timer that records either a 30-second burst or to the end of the tape. There's also a time-lapse mode with one-second bursts every one-half, one, two or five minutes or manually. The manual time-lapse position lets a user animate objects by moving them between takes.

The CC520's 40-page titler generates four sizes of upper- and lowercase letters in eight colors, with 100 memorized words available at the touch of a button. A negative/positive switch can make negative images positive or positive images negative. A cheek-panel speaker lets one hear the audio during recording or playback. There's also an earphone jack; camcorders with both jack and speaker are rare. Other options include manual control of focus, iris and white balance.

One new option useful for post-production is a six-scene edit controller with synchro edit. This feature controls the camcorder as a player and a VCR with synchro edit as the recorder, using an optional cable. A different optional cable lets the camcorder act as a slave recorder to another camcorder or VCR with synchro edit.

Description. The CC520 is dark gray and black. Its right side holds only the cassette hatch, a multi-pin A/V out jack and the hand grip. At the back of the grip is the camera run/stop button with a thumb rest. On its top sits the wide-angle/tele rocker that changes zoom speed according to finger pressure. On the grip's front is the window for the infrared autofocus.

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Scenemaker: RCA's CC520 is the first camcorder with a six-scene edit controller.

VIDEOTESTS

VIDEOTEST NUMBER 542

Panasonic 20-inch VHS TVCR

While others have been content just to stick a TV and a VCR together and call it a TVCR, Panasonic has been perfecting the breed by combining the best of both worlds in one cabinet. Its PV-M2049 includes twin tuners for recording one program while watching another. When the VCR is in record, timer record or one-touch record (OTR), a press of the monitor button on the remote switches the monitor to the second tuner. At last, a TVCR that can record independently of the channel being watched.

The VCR is a four-head model with double-azimuth heads, so in addition to heads optimized for SP and SLP, owners get relatively noise-free search, plus field still, frame advance, double-fine slow motion variable from 1/5 to 1/60 normal speed, and double-speed playback. On the recording side, it features a four-event/one-month timer with options for daily or weekly recordings, an OTR timer that records in half-hour increments for up to four hours, and standby OTR delayed up to 11:30 p.m. the next day. For easy operation there are auto play, auto repeat, auto tracking, onscreen displays and a unified remote control.

Mixed Doubles: Dual tuners in Panasonic's PV-M2049 TVCR let viewers watch one show while recording another.

Description. The PV-M2049 looks disarmingly simple in dark gray with a three-inch bulge across its top and a cassette hatch at its left end. The panel to the right of the hatch holds

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Panasonic PV-M2049 VHS TVCR

DATA

Suggested Price: $899

Weight: 53.7 pounds

Dimensions: 20-5/8 x 20-1/8 x 19-1/2 inches (h/w/d)

Power Requirements: 120 VAC

Power Consumption: 120 W

Screen Size: 20 inches measured diagonally

Speaker Size: one—4-inch round

Type of Tuning: frequency synthesis

Method of Tuning: programmable up/down scan on TVCR; scan plus direct access on remote

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: 2 to 13, A to W, AA to EEE, 5A, 65 to 94

Remote Control: IR wireless with buttons for power, eject, timer, monitor, input, volume up/down, mute, sleep, 10-digit keypad, channel up and down, counter memory, clear/reset, program/clock, recall, standby, OTR, speed, stop, play, record, rewind/search, fast forward/search, pause/still, slow, slow speed up/down, frame advance, 2x, tracking up/down, repeat, channel memory and add/delete

Tape Format: VHS HQ

Tape Speeds: SP, LP, SLP

Video Heads: 4

Slow Motion: 1/5x to 1/60x

Cue & Review (Search): SP—7x; LP—12x; SLP—21x

Fast Forward/Rewind Time: 4 min. 20 sec. for T-120

Counter Digits: 4, onscreen only

Program Start Locator/Index/Cue: no, but recognizes tape segments of over 30 seconds that have never been recorded as cue for auto rewind or repeat play

Auto Functions: power on on cassette insertion, play if tab is missing, record to tape end/stop/rewind/eject, play to end/rewind/eject/stop, rewind, eject with power on or off

Linear Audio: mono

VCR: same as for TV, but dual tuners allow recording one program while watching another

Timer: 4-program/1-month with one-time, weekly or daily options; plus OTR with standby option

Special Features: still frame, frame advance and eject on remote, counter memory, auto play speed select, channel lock, auto channel change, video/mono audio input

Accessories: remote control with batteries, indoor antenna and antenna transformer

RESULTS

Horizontal Resolution: TV—280-290 lines; VCR—230-240 lines

Video S/N, Unweighted: TV—52.4 dB; VCR—44.6 dB, SP; 42.3 dB, LP; 41.7 dB, SLP

Video S/N, Weighted (VCR only): 48.1 dB, SP; 47.9 dB, LP; 47.9 dB, SLP

Chroma AM S/N: TV—47.3 dB; VCR—45.1 dB, SP; 43.4 dB, LP; 41.2 dB, SLP

Chroma PM S/N: TV—52.4 dB; VCR—46.5 dB, SP; 42.7 dB, LP; 39.1 dB, SLP

Audio Frequency Response: TV—50 Hz-15 kHz; VCR—75 Hz-10 kHz, SP; 75 Hz-6.3 kHz, LP; 75 Hz-5 kHz, SLP

Audio S/N: TV—48.1 dB; VCR—42.2 dB

Audio Distortion: 2.1%

RATINGS

Picture Quality: good/very good

Audio Quality: very good

Operational Ease: excellent

Overall Performance: very good

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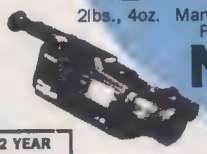

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RCA CAMCORDER

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The lens cowl merges into the grip. It has a slot for the manual zoom lever, which includes a release for the wide macro range. A window for the focus scale wraps around the top left of the lens barrel. The lens hood and manual focus ring project from the front. On a step to the left of the lens cowl is the auto/manual focus switch and a one-shot autofocus button which temporarily overrides the manual mode.

The top panel boasts a collapsible carrying handle with a "hot" accessory shoe—it has contacts to power the supplied DC light, so no cord is required. Behind the handle are the battery release and a loop for the carrying strap. A row of controls runs to the handle's left, with slide switches for power and camera/playback; buttons for eject, rewind/search, play, fast forward/search, stop, pause/still, slow/frame advance, audio dub, video dub; and two buttons for tracking adjustment. Last in the row is an earphone jack.

Mounted on a slider at the front of the body is the electronic viewfinder with tiltable viewing arm. The EVF's magnifier is focusable but does not swing out of the way. The microphone and a tally light occupy the front of the EVF. On its right side is the external mic jack, and underneath are a wind noise switch and screwdriver adjustments for electrical focus and brightness.

The left side has a speaker about where a user's ear would be during shooting, and a simplified camera control panel with buttons for display, date/time, fade, manual index and review. However, these buttons only activate a duplicate set inside the panel.

The panel hides switches for negative/positive, auto/manual color and shutter manual/off. It also conceals rotary controls for manually adjusting color and iris (auto at center detent), and buttons for time/date select and set, time-lapse, the self-timer, shutter speeds, edit select, synchro edit program, memory and counter reset/T-160. Another group includes buttons for titler edit/on/off, page, color, size, word, shift, delete, cursor movements and a dial for character selection.

The rear panel has grooves for the battery, which covers the DC input jack and compartments for a clock battery and a fuse. The bottom has a lens cap clasp and a tripod socket. A speaker volume control, switches for SP/SLP and mic mix, and a multi-pin A/V input jack sit in a recess in the shoulder rest.

Operation. The logical control grouping and the concealment of less frequently used camera controls lead the list of design elements that make the CC520 easy to operate. Sophisticated users who want to see all the camera controls can easily remove the compartment door. The light is powerful enough to boost detail and color, but not so bright that subjects squint.

The self-timer and time-lapse offer additional creative opportunities. Edit search makes audio and video dubs and insert edits very easy, especially with a real-time counter to get you in the ballpark. Hearing the audio without an earphone during recording is one more confirmation things are going right.

The many in-camera production options reduce the need for a generation loss in post-production. If post-production is required, the six-scene edit controller makes the job easier, if the recorder accepts synchro edit commands.

As a simple camcorder with the door closed, the CC520 is super easy to use. As a sophisticated camcorder, it offers a wealth of creative options which are also easy to operate, but learning to use them takes longer. Playback is also simple, with a wireless remote control as an option. Ease of operation is excellent throughout.

Performance. The CC520 delivers a horizontal resolution of 240 to 250 lines, with an unweighted video signal-to-noise ratio of 45.1 decibels and a weighted video S/N of 51.2 dB at SP. The chroma AM S/N is 48.5 dB and the chroma PM S/N is 41.8 dB at SP. The SP measurements are competitive with the best full-sized VHS camcorders. SLP measurements, as detailed in the accompanying box are lower, as expected. Low light sensitivity has improved over the CC320 and delivers 50 IRE with 8.6 lux of illumination in the middle of the zoom range. Since there is no industry standard for this rating, an in-store comparison may be useful. Picture quality is excellent compared to other VHS camcorders.

The audio frequency response at the -3 dB points is 75 Hertz to 10 kilohertz at SP and 75 Hz to 4 kHz at SLP with an audio S/N of 43.1 dB. Total harmonic distortion is 1.3 percent. The wind switch reduces much of the annoying noise common in outdoor recordings. Audio quality is very good to excellent.

Conclusion. The CC520 offers more features than its predecessor and performs better. It deserves an excellent overall rating, and special praise as the first camcorder with a multi-scene edit controller. Its in-camera production features and wealth of accessories are also impressive, especially the wireless remote control. It is a big surprise to find that the CC520 is $300 cheaper than its predecessor. At a suggested price of $1,199, it is an exceedingly good value that we recommend highly. ■

RCA CC520 Pro Edit VHS Camcorder

DATA

Suggested Price: $1,199

Weight: 5.8 pounds

Dimensions: 8.1 x 5.3 x 14.9 inches (h/w/d)

Power Requirements: 9.6 VDC

Power Consumption: 9.6 W

Image Sensor: 1/2-inch CCD

Lens: f/1.4, 10x (8-80 mm) variable speed power zoom with macro range

Filter Diameter: 46mm

Minimum Focusing Distance: 31 inches

Autofocus: IR type, switchable to manual

Minimum Illumination: measured—8.6 lux for 50 IRE

Sensitivity: single range

Shutter Speeds: 1/120, 1/250, 1/1000, 1/2000, 1/10000-sec. plus normal (1/60)

Viewfinder: 0.7-inch CRT with on-screen indicators for shutter speed, index, interval/time-lapse, battery condition, tape speed, time counter/memory/time remaining, operation mode/status, date, time, no tape/no tab and tape end

Viewfinder Controls: eyepiece focus, wind noise switch, brightness and electrical focus

VCR Controls: camera/playback, eject, rewind/search, play, fast forward/search, stop, pause, slow/frame advance, audio dub and video dub

Microphone: electret condenser with wind noise switch

Jacks: external mic, A/V out, A/V in, DC in and power contacts for supplied light

Tape Format: VHS HQ

Tape Speeds: SP, SLP

Video Heads: 4

Play Speed Select: automatic

Cue & Review (Search): SP—3x; SLP—9x

Fast Forward/Rewind Time: approx. 5 min. for T-120

Remote Pause: through A/V out jack—wired pause control optional

Remote: optional wireless remote; sensor plugs into A/V out jack

Counter Digits: hrs:mins:secs. or time remaining

Program Start Locator/Index/Cue: index—writes marks auto and manually, reads to next mark

Insert Edit: yes, but not glitch free over unrecorded spots with no sync

Linear Audio: mono

Special Features: auto iris with manual option, auto fade, auto white balance with continuously variable manual option, flying erase head, still frame, frame advance, slow motion, separate eject, counter memory, audio dub, video dub, auto rewind

Absent Features: speed play, visible fast forward and rewind, hi-fi AFM audio

Accessories: supplied—AC adapter/charger, rechargeable 10-volt battery, A/V output cable, RF output adapter, A/V input cable, shoulder strap, antenna transformer, coaxial RF cable, DC light and clock battery; optional—soft system case, synchro edit output cable, A/V input cable with synchro edit, remote record start/stop switch, wireless remote control, wireless mic system, ultra unidirectional mic, 1.5x telephoto lens extender, 0.7x wide angle extender, special effects lens kit, film slide adapter, car battery cord, cordless video light, 1-hour and 2-hour batteries, lens care kit, narrator headset, tapes, tripods and universal dolly

RESULTS

Horizontal Resolution: 240-250 lines

Video S/N, Unweighted: SP—45.1 dB; SLP—42.4 dB

Video S/N, Weighted: SP—51.2 dB; SLP—48.3 dB

Chroma AM S/N: SP—48.5 dB; SLP—41.8 dB

Chroma PM S/N: SP—43.2 dB; SLP—38.7 dB

Audio Frequency Response, -3 dB: SP—75 Hz-10 kHz; SLP—75 Hz-4 kHz

Audio S/N: 43.1 dB

Audio Distortion: 1.3%

RATINGS

Picture Quality: excellent

Audio Quality: very good/excellent

Operational Ease: excellent

Overall Performance: excellent

PANASONIC

continued from page 28

buttons for stop/eject, play/2x and record. On the far right are rockers for volume and channel up/down, indicators for record, repeat, sleep timer, timer and power, and the power button. A sparsely populated compartment below these controls contains a rocker for rewind/fast forward that doubles for bidirectional search, and a button for pause/still.

The remainder of the unit looks like a conventional basic TV, with thumbwheels on the pedestal below the bezel for sharpness, Panabrite, brightness, tint and color plus a button for ColorPilot. The Panabrite control, a Panasonic exclusive, functions like a contrast control with some effect on color. ColorPilot, another proprietary control, adjusts both color and tint automatically.

Although there are grilles on both sides of the set, only the right one conceals a speaker. A hole for mounting the supplied rabbit ears antenna sits to the rear of the top panel. The real panel is almost featureless, with input connectors for RF, video and mono audio in a recess at the top left and the power cord and vertical hold control at the bottom.

The unified remote control gives the combination much of its flexibility. The

continued on page 100

CAN TV & VIDEO IMPROVE YOUR CHILD'S GRADES?

Apparently so, as a number of researchers using 'closed captioned' television report.

You may never have seen captions, but they are hidden in more than 190 hours of TV programs every week and in over 2000 of the most popular home Video movies. When captions are decoded the dialogue appears on the screen (much like subtitles) so the viewer can read the script as it is spoken.

Closed captioned TV & Videos are being used by a number of progressive schools and Universities. Instructors now recommend that students should watch all TV & Video programs at home 'with captions' because ..."consistent reading of television will exhilarate their reading abilities, result in greater retention and improve comprehension..."

So if you want to give your child a head start at school, here is how you can turn those passive TV hours into active learning sessions:

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For additional information, circle No. 15 on Reader Service Card.

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Vidicraft's new and innovative Vidi-View allows home or office audio/video signals to be transmitted within an approximate radius of 120 feet without the need of cables and wires. Now you can view your home and commercial videos throughout your home and office without the purchase of additional VCR equipment. View cable signals at one location and send your video to another.

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- Baseband or RF switch selectable
- Approximate 120 ft. radius
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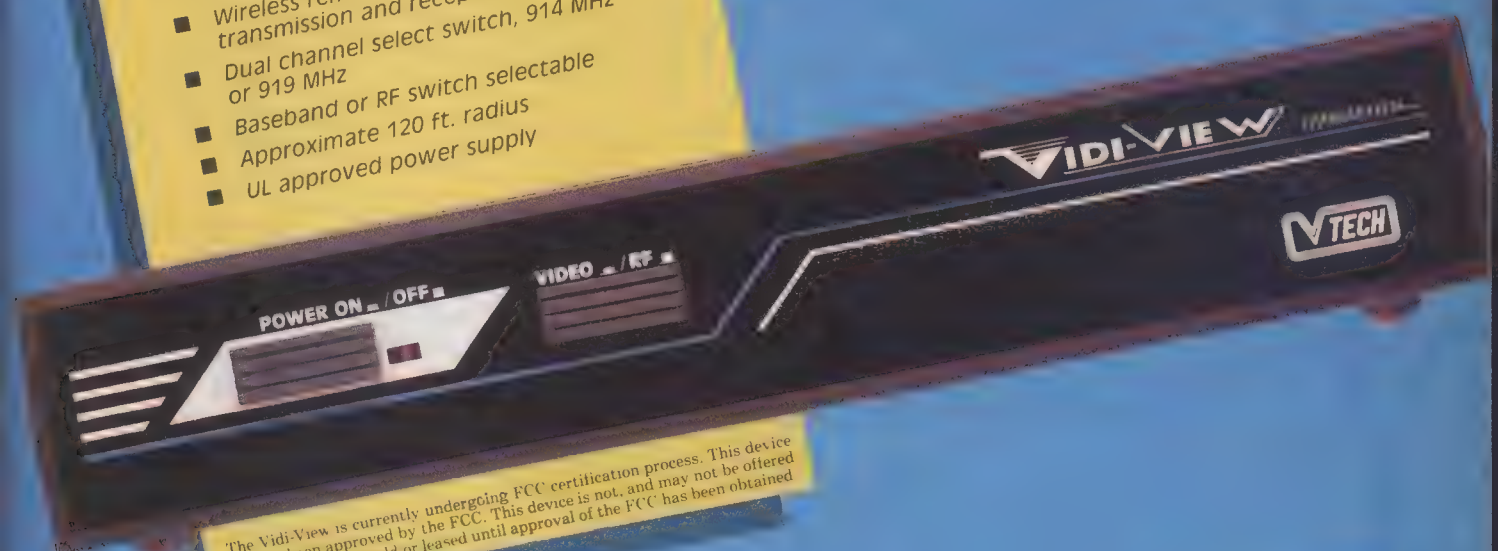

The Vidi-View is currently undergoing FCC certification process. This device has not been approved by the FCC. This device is not, and may not be offered for sale or lease or sold or leased until approval of the FCC has been obtained

VIDICRAFT®
A Video Technology Company
VTECH

For additional information, circle No. 16 on Reader Service Card.

VIDEOTESTS

Rapid Transit: The Quick Access feature on this Toshiba VCR speeds up the transport's operation.

VIDEOTEST NUMBER 543

Toshiba VHS hi-fi VCR

Between basic VCRs and top-of-the-line machines lies a wealth of models with varying degrees of sophistication; all are described as step-up VCRs. Some step-up models feature hi-fi stereo sound, and most have four video heads for better SP performance. An added bonus of four-head machines is that their special effects exhibit less noise and jitter than two-head decks. Toshiba's M-641 VCR offers both these step-up features. Its junior, the M-621, has hi-fi sound but only two heads, and some of the 621's effects, like slow motion, work only at the EP speed. The models are so close that a single manual is used for both machines. Shoppers can quickly recognize the M-641 by the DA 4 logo on the cassette hatch.

The M-641 features two search speeds, picture search, accelerated search, and two slow motion speeds, 1/15x and 1/7x, for both SP and EP. The frame advance button gives 1/30x slow motion. The deck's index search feature shows about five seconds of picture at each index mark, while its skip search can go directly to the 99th mark in either direction. The VCR turns on automatically when a cassette is inserted, plays if the tab is absent and rewinds automatically at the end of the tape.

Other useful features include an eight-program/one-year timer with on-

screen programming from the remote, and a one-touch recording (OTR) system with up to 24-hour delay. A full-load mechanism facilitates quick access to transport modes, and there's a real-time counter based on control track pulses. A cable compatible, frequency synthesis tuner receives up to 125 unscrambled cable channels and a recallable display superimposes operation data on the screen.

Description. The black M-641 has touches of gold and blue in its legends. At 15 inches wide, it is narrower than most VCRs. The front panel is simple, with eject and power buttons at the far

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Toshiba M-641 VHS VCR

DATA

Suggested Price: $500

Weight: 13.9 pounds

Dimensions: 3-5/8 x 15 x 13-3/8 inches (h/w/d)

Power Requirements: 120 VAC, 60 Hz

Power Consumption: 27 W

Tape Format: VHS

Tape Speeds: record—SP, EP; play—SP, LP, EP

Video Heads: 4

Slow Motion: 1/30x, by holding down frame advance; 1/7x and 1/15x using dedicated buttons on remote

Cue & Review (Search): SP—5x, 7x; EP—5x, 21x

Fast Forward/Rewind Time: 4 min. for T-120

Remote: IR wireless with buttons for power, TV/CATV, channel 100, 10-digit keypad, channel up and down, record, record/timer safety, timer, rewind/search, play, fast forward/search, stop, pause/still, frame advance, 1/15x and 1/7x slow, slow tracking up and down, program, shift forward, shift reverse, OTR on and off, display, clock/counter, counter reset, zero return, tape remaining, index, audio select, SAP set, TV/line, TV/VCR and recessed buttons for channel memory, add and erase

Counter Digits: 5—hrs:mins:secs.

Counter Memory: return to zero button

Program Start Locator/Index/Cue: index auto and manual mark but no erase; locate every mark or specific mark up to 99

Linear Audio: mono

Hi-Fi AFM Audio: stereo

Tuning Method: frequency synthesis

Channel Selectors: programmable scan on VCR; scan plus direct access from remote

Preset Method: add/erase from scan sequence

Broadcast Tuning Range: 2 to 13, 14 to 69

Cable Tuning Range: A-8, 2 to 13, A to W, AA to ZZ, AAA, BBB, 65 to 125

Timer: 8-program/1-year and OTR with 24-hr. delay

Special Features: still frame, frame advance, separate eject with power on or off, auto rewind, AFT, channel lock, auto channel change

Absent Features: flying erase head, speed play, visible fast forward and rewind, remote pause, audio dub, video dub, insert edit

RESULTS

Horizontal Resolution: 240 lines

Video S/N, Unweighted: SP—46.5 dB; EP—45.1 dB

Video S/N, Weighted: SP—48.3 dB; EP—48.3 dB

Chroma AM S/N: SP—45.9 dB; EP—43.4 dB

Chroma PM S/N: SP—40.6 dB; EP—40.2 dB

Audio Frequency Response: hi-fi—20 Hz-20 kHz, +0.4/-0.4 dB; linear (-3 dB)—100 Hz-12.5 kHz, SP; 100 Hz-4 kHz, EP

Hi-Fi Dynamic Range 87.9 dB

Linear Audio S/N: 42.6 dB

Audio Distortion: hi-fi—0.4%; linear—1.7%

RATINGS

Picture Quality: good/very good

Audio Quality: very good

Operational Ease: very good

Overall Performance: very good

A ROOM WITH A VIEW

SHARP

LCD VISTAS FOR HOME THEATER

Sharp is bringing a new face to home theater with its portable LCD projection system. It serves up brilliant visuals with the two-punch impact of big-screen viewing and ultra-high technology. Home entertainment enthusiasts can enjoy a unique viewing experience and have practical access to SharpVision home theatrical gear.

The XV-100 provides large screen viewing in a compact, portable system. It requires minimal space and can be adapted to any room's environment — or any outdoor evening setting. Best of all, its unique variable zoom lens changes the image size — transforming a diminutive 25-inch picture to a stunning 100-inch mural without any loss of clarity.

It is no exaggeration to say that this Sharp 100-inch LCD projection system has created a new era in big screen television technology. Unlike CRT-based projection systems, the XV-100 projects a flicker-free image with virtually no distortion. The use of pixel elements rather than cathode ray tubes, meanwhile, delivers immaculate pictures from a much smaller, more compact unit.

The projected image is actually transmitted from three small LCD panels to a wall or screen where you are able to see the results of LCD technology in action — 268,000 picture elements and more than 300 lines of horizontal resolution. The science behind this sterling image comes from advanced three-inch LCD panels which accurately separate the source beam into its red, green and blue components.

It's easy to separate the unit from its floor set-up because it is convergence-free and requires no special installation. Attaching the XV-100 to other audio and video components, meanwhile, is also made easy by a range of video inputs that include an S-VHS input for a VCR, Laserdisc player, or any other external video source.

Complete SharpVision audio/video systems featuring this innovative LCD projector and a variety of components — from Laserdisc players to surround sound amplifiers — are also available. SharpVision systems can be adapted to personal taste and the physical arrangement of any living room.

Aside from the traditional household environment, the versatility of the XV-100 and SharpVision systems make them capable of a wide range of applications in a variety of locations: After everyone has tired of swimming and sunning at a pool party, the crowd can gather poolside for a film. Capturing a student's attention with a mammoth 100-inch screen is easier than with some conventional TV. Sports enthusiasts, the biggest fans of big screen television, will cheer a great play and great picture quality as well. A large screen will also make a big impact when making a business presentation or holding a seminar.

It's a whole new dimension to projection TV.

SharpVision home theater products mix style, performance and technology in a perfect blend, and can be the building blocks of a home entertainment system that will stay on the cutting edge throughout the '90s and beyond. Optional add-ons include remote controlled screens, A/V amplifiers, speakers, Laserdisc player, VHS HI-FI VCR and a universal learning remote control.

JBL VIDEO PROJECTS BRILLIANCE

When you decide to get serious about home theater excellence, there's no better way to bring home the drama of the cinema than with big screen, front projection television. And when you decide to get the best, you can't beat JBL Video for delivering the uncompromised quality you demand.

Typical of the company's offerings is the Reference Standard Video Projector (RSVP), which is available in four models starting at a suggested retail of $3995. The high-end projector doubles as a coffee table, and the basic model includes such features as a Dolby (R) surround decoder, a wireless remote with on screen menus and a built-in 178 channel tuner. The projector has six inputs and is designed to work with a six-foot, high gain screen.

JBL VIDEO'S NEW SERIES II PROJECTION MONITOR

The projector is also available with an S-VHS input, and you can order it with special high brightness tubes and an electric screen relay if you prefer a larger, flat screen configuration. To please the true videophile, high resolution, multi-coated lenses that even further improve brightness, contrast and center to edge focus are also available.

The JBL Model 6850 and 6810 projection receivers offer the same group of features and benefits for ceiling mount applications. The combination of the 6850 monitor and the TC-1 remote tuner/controller provides the ultimate in flexibility and advanced features.

Complementing the Model 6850 monitor, or any projector with an RGB input, the full-feature TC-1 is a 178 channel tuner with a unified wireless remote control. In addition to three RF inputs, the controller also has two composite video and two S-VHS inputs and features a picture-in-picture input. The tuner/controller can be placed into the equipment rack, simplifying the task of routing input sources to the projector with an RGB cable. Extensive on-screen menus make adjustment and input selections easy.

JBL's newest video offering will be the Series II RGB Monitor, scheduled for delivery early this fall. The all-new projector combines magnetic focus 7-inch CRTs with new, larger lenses that substantially increase brightness and improve resolution. The chassis incorporates features such as a digital remote convergence that lets you set up or fine tune the projector in a matter of minutes. Inputs to the projector are made through the TC-1. A "state of the art" system, the price range for the new projector, including a TC-1 tuner/controller, will include a model selling for more than $10,000.

Harman Electronics' JBL Video Products Group offers the widest range of projection televisions available. Full-featured floor and ceiling mount models are equipped with built-in tuners, wireless remote controls and optional high resolution tubes and lenses. These units provide the most elite cinematic experience available in the home today.

HITACHI REDEFINES THE VCR

HITACHI VT-S730A SUPER EDIT VCR

Hitachi is making such great strides in video cassette recorder technology these days that it almost seems a misnomer to call it a VCR any more. We might suggest S-VCR/E for their new VT-S730A (standing for "Super VCR/Editor"). But no matter what name you choose to give this Super VHS tape spinner, it is sure to bring a whole new age of quality and enjoyment to your home theater array.

Serving up the tactile, bright, lifelike resolution of the Super VHS format, the VT-S730A also soups up signals with added benefits like a flying erase head and all-new amorphous video heads which improve picture quality to new highs.

This is one VCR that will also fill your home theater with the sweet sound of high-end stereo music. Its Hi-Fi sound system provides an amazing 90 dB of dynamic range. Other audio features include 10-segment LED level indicators, a microphone input and a headphone jack with volume control.

In answer to the latest demands from devoted videophiles, this deck packs a complete audio/video editing suite in a single sleek package. Otherwise known as the "Studio Edit" VCR, the VT-S730A makes editing a pleasure with a jog-shuttle dial, title and date recording, tape time remaining bar display, double VCR control and synchro edit, which enables synchronized operation of two VCRS (the VT-S730A and another) when dubbing. Editing, once a tedious task, becomes easy and pleasurable when using advanced tools like these.

All features, including jog-shuttle and assembly edit, can be controlled from the viewing position with Hitachi's Video Brain remote, which is also capable of commanding two Hitachi VCRs and ten different late model televisions from various major manufacturers.

Other quality features are a quick tape loading mechanism, digital auto tracking, VHS Index Search System and Scan Play. The HQ system is cable ready, can tune in 181 channels, and offers much-used effects like fine still, frame advance, 2-speed visual search and a new IRT, or Instant Recording Timer. It captures eight programmable events over a one-year period.

Another hot VCR option from Hitachi is the VT-F430A, a Hi-Fi VHS VCR with an abundance of editing and convenience features. Like its SVHS cousin, it has all the inputs and outputs to make it the quality workhorse of a complete home theater system.

Remember that no matter how good the rest of your system may be, it all comes to naught without a VCR that can deliver quality audio and video with a slew of convenience features. Hitachi product development experts have thought of every aspect of the total home entertainment experience — and the result is a whole new age for the video cassette recorder.

Team your Hitachi VCR with an Ultravision projection television for the ultimate home theater experience. These big-screen televisions from Hitachi can deliver 800 lines of resolution with a 20 percent increase in brightness. The result is simple: impact. These sets also come packed with audio extras like a three-way surround sound system and MTS stereo decoders.

VIDICRAFT CREATES HOME CINEMA

Two trends are changing the face of home video — the coming of the home theater system and the making of home videos with camcorders. Fortunately, there's no time you'll appreciate that great home theater more than when you're watching back your most memorable moments that you taped out in the field. But buyer beware: no matter how good your home entertainment array or how advanced your camcorder may be, you still need to add the finishing touches to your videos if you want the memories to be as wonderful as the experience. That's where Vidicraft comes in.

Vidicraft has introduced an upgraded version of its popular VDM 200 video processor, the Vidimate 300S, a unit that features stereo audio mixing and SVHS-compatible video processing in a single accessory. It's the only tool you need to create timeless videos you'll want to watch again and again.

This innovative accessory also touts composite video processing and enhancement, with redesigned outline, detail, brightness, and sharpness controls for more effective images. The advanced detail circuits provide a broader range of video noise reduction while increasing the full range of enhancements to accommodate SVHS.

The Vidimate 300S can operate six VCRs simultaneously (two SVHS and four VHS), and it is also compatible with VHS-C, Beta and 8mm VCRs. For custom tailoring your video, you need to be able to compare a duplicate copy to an original. The Vidimate provides a split screen function that lets you witness the difference in video quality for the type of side-by-side comparisons that professional videographers use.

VIDICRAFT'S VIDIMATE 300S

Along with its high-tech, easy-to-use video processing features, this unit also serves up improved audio mixing capabilities. Vidicraft has specifically designed its Vidimate 300S so that both sources are mixed at full level at the center audio position. As you mix from source to source, the first remains at full level until the control passes the center position, making for seamless edits.

Another benefit is that you can manually control audio mixing from either stereo or mono sources. With the auto fade feature, the unit automatically fades both the audio and video from two selectable inputs for ultimate flexibility. You can even switch both sources during play or record.

In addition to its audio/video outputs, the Vidimate 300S also provides inputs for two video sources, one SVHS source, two stereo audio sources, and one microphone.

The Vidimate 300S's enhanced features and circuitry will make sure that your home video productions can stand up to your home entertainment system.

The new Vidiview is the latest in high-end audio/video wireless transmission systems from Vidicraft. It uses dual channel switching and handles both RF cable and base band video transmissions. If you have only one VCR but two TV's, Vidiview will send the signal around the house without cables. It boasts a 150 foot diameter range without signal loss.

PROTON

BRINGS SOUND TO HOME CINEMA

PROTON SD-1000 SURROUND SOUND DECODER

As any true aficionado can tell you, the impact of your home theater is only as strong as its sound system. And no matter how good your monitor/receiver may be, you're selling it short without the sonic souping up that surround sound can provide. That's why Proton has bowed the SD-1000 professional-quality Aphex-designed enhanced surround decoder — to bring the lavish sound of the cinema into your home. Team it with one of their top of the line televisions and you have a combination that can't be beat.

This amazingly advanced audio decoder, a first for this high end equipment manufacturer, is based on the critically-acclaimed Aphex separation processor design, and offers you a sophisticated and complete home entertainment experience.

While many other decoders available on the market provide only 3 dB separation between adjacent channels, the SD-1000 is capable of delivering typically 50 dB of separation enhancement. This unprecedented capability creates an enormously expanded listening area, a very spacious sound image and matchless panning integrity.

The extraordinary separation figures are accomplished through a process known as vector cancellation, in which signal crosstalk is subtracted from adjacent channels. The Proton SD-1000 monitors the phase and amplitude of the two input channels and makes continuous adjustments to ensure the best separation available. The amount of separation, meanwhile, can be adjusted to compensate for personal taste and to create the perfect listening environment.

Proton's Dolby-compatible SD-1000 produces surround sound from any stereo source, encoded or not. Three individual settings — Cinema Mode, Music Mode and Stereo Bypass — allow you to tailor output usage and the decoding process for whatever program material you have. Cinema Mode, used with surround encoded stereo audio or video programs, automatically adjusts frequency response and speaker assignment for optimum results. The Music Mode provides six discrete outputs for enhanced panoramic sound reproduction and precise imaging. The Stereo Bypass option eliminates all processing.

Some of this smart unit's unique features include Aphex exclusive Dialogue Scatter Reduction which dramatically reduces the improper routing of words, sounds and syllables in material that wasn't recorded so well. With outputs for six channels and a subwoofer, the SD-1000 can be an active part of the most sophisticated home theater.

But that's not what you'll be thinking about when you sit back to enjoy home entertainment with this decoder. All you'll know is that it sounds like it's never sounded before.

Team the SD-1000 with a Proton monitor/receiver. Proton originally defined this product category and it continues to advance the state-of-the-art with units like the VT331 stereo TV. This 31-inch CRT integrates top performance, superb picture quality and easy-to-use features. Art and technology are blended perfectly, with equal focus on audio and video excellence.

PIONEER LDCA

LASERDISC FOR HOME THEATER

If audio/video excellence is your top priority in home theater, laserdisc is the format of choice. It serves up the best picture that your monitor/receiver can reproduce, and adds in the sterling sonics of CD sound. With the addition of Dolby Surround Sound — now encoded on many new releases — these a/v platters can even duplicate the excitement of the live, 3-D sound system of the cinema.

Only laserdisc can give you the full experience that today's hit movies have to offer. Big screen television owners will be especially appreciative of this format's clear superiority. But you don't have to own a projection TV to see the difference in quality. Laserdisc brings out the best in any television.

Audio purists know that when they want to hear the finest audio reproductions, they listen to the brilliance of CD sound. When videophiles and entertainment buffs want to view the cleanest picture, they reach for laserdiscs. Now you can have the best of both worlds thanks to the teamed audio/visual technology of these new players. New combination laserdisc/CD spinners will accommodate all optical disc formats from 12- and 8-inch laserdiscs to 5-inch CD's — and even the 3-inch CD singles.

Home theaters can now produce the beautiful ambience of digital sound and team it with a picture 60 percent sharper than standard videotape's. Special effects, such as slow motion and freeze frame, extensive programming, and random access of frames and chapters are only some of the many advantages that are making laserdisc an extremely popular choice.

Laserdiscs are also collectable — a major attraction to entertainment lovers. Optical discs provide the same crystal clear sound and clean picture play after play. The information will not degrade or wear out with repeated play, because it is read by a beam of laser light rather than a stylus or a playback head. Best of all, film lovers have access to many laserdisc releases in their original wide screen format, often with never-before-seen footage as well as multiple sound tracks containing historical and film commentary.

Laserdisc is the hottest format of the day, and is supported by the major movie studios. Pioneer LDCA licenses and distributes titles from Paramount, RCA/Columbia, Warner Bros., Walt Disney, Touchstone, MGM/UA, MCA, Nelson Entertainment, and others.

Retailers across America offer movies, concerts, children's entertainment, educational discs, documentaries and more at prices starting from $24.95. Music videos and CD-V's start from under $10. And don't worry about selection — there are over 20,000 CD and CD-V titles and more than 4,000 laserdisc releases currently available to please disc enthusiasts of all kinds.

There's a hot selection of new laserdisc programs on the shelves. From Pioneer Artists, look for Phil Collins — Singles, Ringo Starr and His All-Star Band. Coming soon: Madonna's Blond Ambition Tour, and Kenny G: Live. MCA offerings include Back to the Future Part II, and Paramount serves up winners like Harlem Nights and Black Rain (both in letterbox or pan and scan) and Fat Man and Little Boy.

PULSAR

FRONT LINE IN HOME THEATER

PULSAR SHOWMAN VIDEO PROJECTOR

Today's most advanced home theater has been fifty years in the making—with each year bringing even further refinements in television technology. Yet even in today's high-tech hardware environment, the average home entertainment fan faces limitations: high cost and insufficient space. These barriers have kept scores of dedicated collectors from assembling state-of-the-art in-home entertainment systems.

Pulsar's Showman front video projector is the solution. It delivers the unbeatable impact and drama of big screen viewing without the hassles.

Over a decade of commercial and consumer experience in producing advanced front projection television systems has gone into the development of Pulsar's Showman—a convenient, cost-effective, state-of-the-art home entertainment alternative to rear projection TV.

The front projection unit, which retails for an affordable $3,795, brings the viewer right into the on-screen action. It comes already installed in a contemporary coffee table and is as easy to connect as a conventional television. Merely placing the unit, which requires no convergence adjustment, 90 inches from the screen and turning it on is the extent to which you have to worry about set up. The picture is completed with a flat or curved 72-inch wall screen—all within a fraction of the space taken by bulkier, rear projection units.

For videophiles looking for a large screen medium this model is ideal. As a front projection model, it overcomes the limitations of mirrors and screen barriers that diminish the light levels of rear projection sets. The viewing angle is also significantly widened up to a full 150 degrees (compared to 90 degrees common with most rear projection sets). The result: maximized seating for your home viewing audiences.

Pulsar has also paid special attention to style. The coffee table that houses the projector is a handsome piece of cabinetry that also doubles as a practical piece of home furniture. An optional wall system crafted with the same design not only serves as a convenient storage space for the screen, but also features adjustable shelving that lets you organize your videocassette collection, books and other audio/video components.

As any videophile knows, a system is only as good as its convenience and luxury features. Showman shines in both arenas. Its supplied universal remote control controls components from most major manufacturers. What's more, it can call up comprehensive on-screen displays of menu features—including picture settings, sound levels, and programming. One simple entry and the system will even return to its original preset audio and video levels, insuring that once you've found the perfect setting combination you'll never lose it again.

And what about luxury? Consider the set's digital effects, such as multi picture-in-picture. Using separate channels or a second video source, Showman can display these inset pictures at once. You can swap the picture inset with the larger screen right from the remote.

Showman also delivers the audio punch to make your home theater among the finest. Its MTS stereo sound system produces sound worthy of the awe-inspiring large screen picture. Meanwhile, the system's picture is sure to amaze due to a Super Bright Projection Lens System and a stunning light output of 550 lumens.

The functional table console design of the Pulsar Showman Digital Video Projector is available in three versatile finishes: ultra black, natural oak or light walnut. For more information about Pulsar In-Home Theater Systems call (800) 828-3811.

PIONEER

BRINGS THEATER HOME

If it's time to assemble a high-end home entertainment system, you need look no further than Pioneer. This is one manufacturer that makes the goods you need for that extra quality boost in either audio or video.

To bring the full auditory ambience of a movie theater into your living room — as well as to tie together all the various components you own — try the Pioneer VSX-9700S Audio/Video Quartz Synthesizer Receiver with Dolby Pro Logic Surround. Its digital delay delivers amazing wrap-around sound, while its test generator permits precise balancing between center, front and rear channels. Stadium and Simulated Surround make sure you can enjoy your audio in three dimensions all the time.

PIONEER'S VSX-9700S A/V RECEIVER

This is one A/V receiver that pays extra attention to visuals as well. Its split-screen video enhancer and video recording enhancer are teamed with an anti-resonance design and S-video terminals for performance on the video high-end. Five audio inputs and six video inputs guarantee that you can use it as a control center, shuttling everything from a single programmable Smart Remote.

If you're really serious about the home cinematic experience, the Pioneer SD-P403 40" projection monitor/receiver can be the perfect centerpiece, guaranteed to deliver high impact and top performance. It boasts improved contrast and brightness, and its double-sided horizontal lenticular screen reduces color shift and external light reflection to a bare minimum.

Behind the SD-P403's revamped screen, a new high resolution cathode ray tube (CRT) improves focusing by 20 percent over previous models, delivering stunning big screen pictures that will impress and delight viewers. A Pioneer Exclusive Dynamic Picture Optimizer, Dynamic Contour Control and Dynamic Focusing go the final mile in signal tailoring.

Such a set is worthy of the best quality, highest resolution video signals you can provide — and here, the CLD-1080 combination CD/CDV/LD player is the clear choice. This optical disc spinner that plays everything from a compact disc to a 12" laserdisc puts out the clearest pictures on the market and lavishes you with CD sound at the same time.

The CLD-1080's features include fully automatic disc selection, intro scan, 24 chapter or track programmability and a full function remote. Audiophiles will appreciate its CD-Deck Synchro, which provides you with easy CD-to-cassette synchronous recording with synchronized play and programmed recording, when teamed with a Pioneer cassette deck.

Pioneer has what it takes to put together a knockout home cinema system.

Pioneer is the champion of laserdisc — now experiencing runaway popularity. Their CLD-1080 features perks like Pioneer Direct Linear Conversion (DLC) with 8-times oversampling digital filter and 20-bit signal processing accuracy, a Zero-Cross Distortion-Free D/A Convertor and Double-Step Noise Shaping. The result: genuine sound, overwhelming bass, and ultra-clear mids and highs.

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For additional information, circle No. 20 on Reader Service Card.

EDITED BY BRIAN CLARK

NEW PRODUCTS

Satellite receiver offers surround sound

Panasonic's PS-700EX integrated satellite receiver includes a built-in VideoCipher II Plus descrambler and Dolby Surround Sound. Stereo and surround effects can be delivered from all source material, including monaural broadcasts, via four built-in audio amplifiers. With a TV speaker serving as the front center channel, the receiver can deliver five separate audio channels. The PS-700EX has VCR input and output connectors to record satellite programming in stereo or play back pre-recorded tapes with surround sound. Two-way 100-watt speakers with ten-inch woofers are optional.

Price: $1,710; speakers, $88 per pair.

For additional information, circle No. 150 on Reader Service Card.

Zenith economy deck retains features

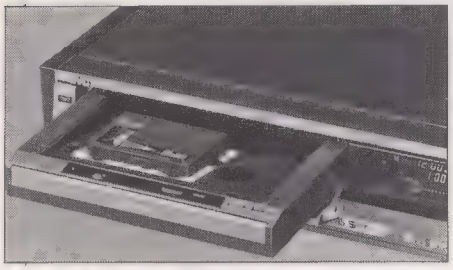
Despite an economical price, Zenith's VRS70 VHS VCR has a variety of features, including onscreen programming, a counter memory, a picture sharpness control, all three recording speeds, auto channel search, auto rewind, auto play, picture search and 110-channel cable-compatible tuning.

Price: $339.95.

For additional information, circle No. 151 on Reader Service Card.

JVC announces first VHS/VHS-C VCR

JVC is introducing the first VCR that both plays and records full-size VHS and Compact VHS cassettes without an adapter. The HR-SC1000U Super VHS VCR uses a powered tray rather than a conventional slot-loading mechanism. The VCR senses the size of the cassette and loads accordingly. JVC's "Full-Size/Compact Compatible" VCR also accepts both the S-VHS and VHS versions of each cassette size.



Loading tray with S-VHS-C cassette in place.

Other features include hi-fi stereo sound, digital tracking, onscreen menus and such picture-enhancing refinements as a comb filter, a video stabilizer and a color improvement circuit. The remote control has a jog/shuttle dial and a 20-event programming timer with an LCD readout.

Price: $1,599.

For additional information, circle No. 152 on Reader Service Card.

Chinon camcorder has four recording heads

Chinon's CV-T84 VHS camcorder has an f/1.2 lens with an 8:1 power zoom and macro capability. Other features include four recording heads, a flying erase head, a high-speed shutter, a ten-watt light, and the ability to locate the last segment of a recorded tape. The battery provides up to 120 minutes of recording in SP mode.

Price: $1,795.

For additional information, circle No. 153 on Reader Service Card.

Mic adjusts to zoom or wide setting

The Ambico V-0630 Zoom-Zoom microphone offers a choice of two settings—wide and directional. The microphone is six inches long and has a built-in mounting shoe. A "low cut" switch eliminates unwanted frequencies.

Price: $99.95.

For additional information, circle No. 154 on Reader Service Card.

Fisher adds 8mm camcorder

Fisher's FVC-720 8mm camcorder boasts an 8:1 variable speed zoom lens with macro focus, a 3-lux low-light rating and a high-speed shutter.

Zoom speed is controlled by finger pressure on the zoom control, and the macro focuses down to a quarter-inch. Editing is enhanced by a flying erase head and scene-search controls.

Price: $799.95.

For additional information, circle no. 155 on Reader Service Card.

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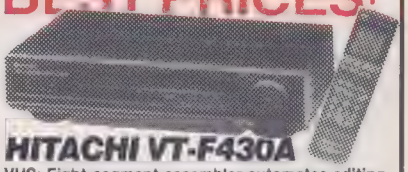
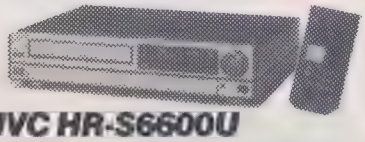
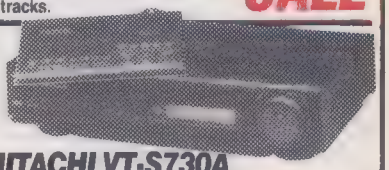


HITACHI VT-F430A
VHS: Eight-segment assembler automates editing chores, placing desired scenes in any order. HQ Circuitry and digital auto-tracking ensure quality video and fuss-free playback. CALL

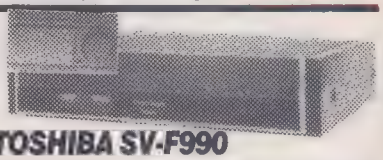


JVC HR-S6600U
S-VHS: Feature-laden deck offers the utmost in scene-finding convenience. Full-featured remote with display duplicates on-screen programming capabilities. CALL

JVC HR-S10000U
S-VHS: Automatic assemble and insert editing with eight-scene memory and preview mode for editing ease. Video-on-sound feature dubs video over prerecorded hi-fi tracks. CALL



HITACHI VT-S730A
S-VHS: Title/date recording adds personal touch. Bargraph-style "tape time remaining" display eliminates recording surprises. Synchro-edit feature simplifies dubbing. CALL



TOSHIBA SV-F990
S-VHS: Optical scanner digitizes graphics for superimposition. Other digital tricks include color correction, fades, wipes, negative/positive, titles, and noise reduction. CALL

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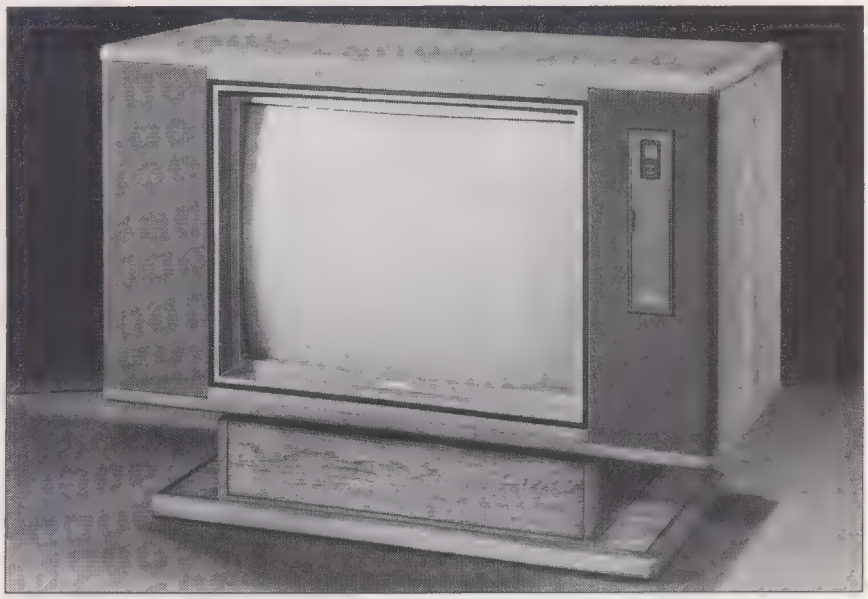


Majestic produces 27-inch console

Majestic's new C2760KC is a 27-inch console with monitor capabilities. The auxiliary jacks includes an audio/video output for connection to a VCR or another monitor, and speaker jacks. The quartz-controlled electronic tuner has 178-channel capability. Other features include auto programming, channel search, a comb filter and digital audio processing.

A reset feature returns picture and audio adjustments to a factory-set midrange. Menu-driven controls can be viewed through onscreen displays. Two six-inch speakers deliver MTS stereo sound. The remote control can operate the TV, plus a VCR and a cable decoder. The TV volume and VCR controls operate independently of the VCR/cable/TV switch setting. The console has a five year warranty on parts and labor.

Price: $869.95.

For additional information, circle No. 156 on Reader Service Card.

Vivanco introduces S-VHS video processor

Vivanco's 3066 video processor can handle both S-VHS and Hi8 video signals. In addition to a master audio fade control, three individual audio fade controls let users mix or insert audio tracks. A power distribution amplifier permits the duplication of up to four copies at the same time without loss of signal strength.

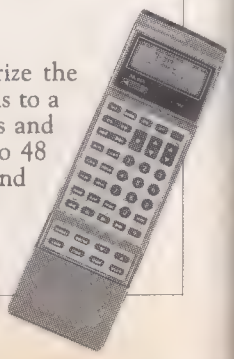
Price: Not available.

For additional information, circle No. 157 on Reader Service Card.

Memorex offers versatile remote

Memorex's CP8 Turbo universal remote can learn and memorize the infrared codes for up to eight video and audio components, thanks to a high-speed microchip. The Turbo can memorize 156 commands and has 35 programmable sequences, each of which can hold up to 48 steps. A 16-event programmer, a quick timer-recording switch, and 32-channel storage are additional features.

Price: $119.95.



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PANASONIC
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INDUSTRIAL
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OLYMPUS
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MAGNAVOX
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RCA $100 REBATE
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CAMCORDERS

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SHARP
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XV100 IN STOCK
100" GIANT PRO SCREEN

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VCR'S

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JVC SPECIAL F/X
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VCR'S

TOSHIBA
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VIDEO NECESSITIES
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VIDEO LITES
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PIONEER
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THE ONE CDS CALL
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KENWOOD - CALL

JVC - CALL

SONY
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SHARP
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PANAFAX
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PANASONIC
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RICOH
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MURATA
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ALL FAX PAPER - CALL

COPIERS

CANON
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PANASONIC
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RICOH
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HEWLETT PACKARD
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35MM CAMERAS

CANON
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PENTAX AF - CALL

OLYMPUS AF - CALL

PHONES

PANASONIC
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BY BRENT BUTTERWORTH

MID-SUMMER MADNESS OUR GUIDE TO VIDEO VALHALLA

Our dream team devises fifty fabulous features for everything under the sun.

Anyone who spends time with video components soon dreams up a few ideas to make taping simpler, shooting smoother, programming smarter. It's not that today's equipment lacks pizazz—far from it. The race among video companies to make ever cleverer features has never felt more fevered. Yet recent innovations seem only to scratch the surface of the possible.

We decided to dig deeper. We asked a nationwide network of editors, experts and video professionals to share their ideas for useful new features. With summer coming on strong, they were happy to oblige. Below are the results: more than 50 video brainstorms covering all major video components, a fair-weather feast of sly, wise and slightly mad (blame the noonday sun) suggestions. The ideas range from overdue to exotic. They address shortcomings, like bad cable reception, that drive viewers wild as well as the potential for friendlier, more challenging machines.

The main body of our story covers VCRs, laserdisc players, camcorders and televisions—the video products we use the most. Contributing Editor Bob Barlow investigates the potential for innovation in video-related audio products and new accessories in a pair of sidebars. If a few of these ideas seem far-fetched, consider the poet Robert Browning, who long ago wrote, "A man's reach should exceed his grasp, or what's a heaven for?" (We're letting manufacturers worry about the cost of production.)

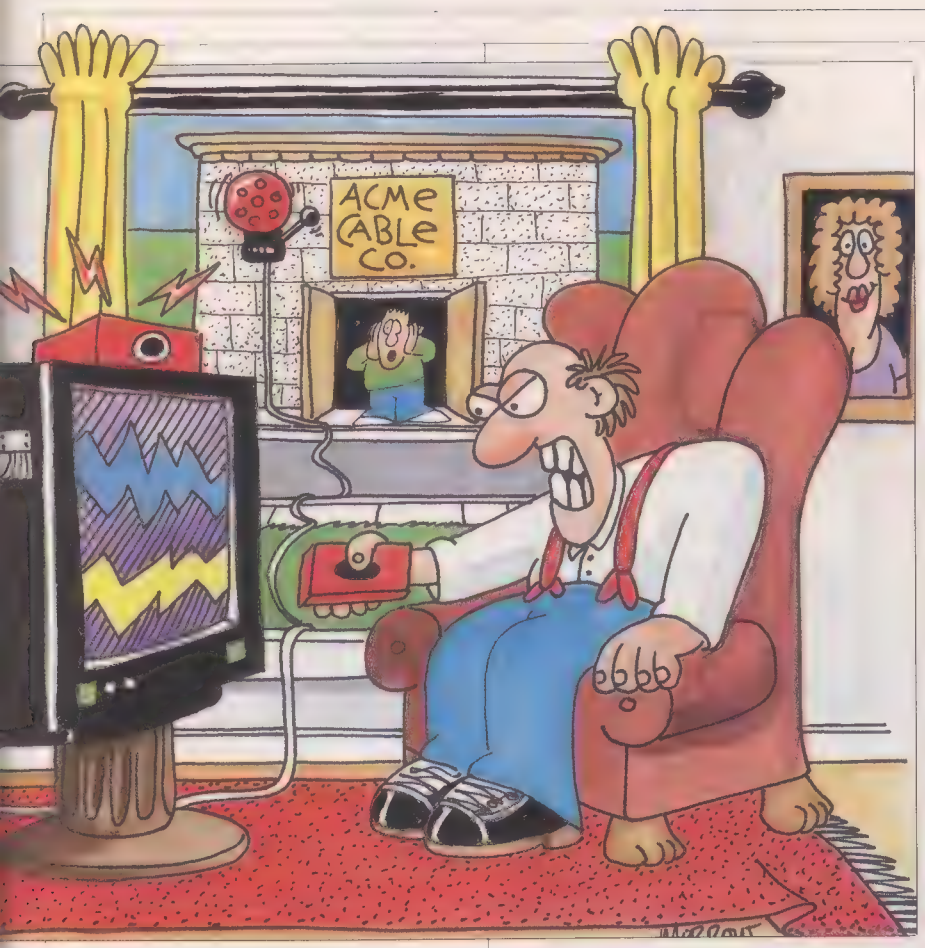
But *Video Magazine* readers get the last word. A final sidebar presents some of the best ideas drawn from the many letters sent to us in response to "Dream Machine for the '90s," which appeared in the January issue. And once again, we want to hear what you think. New ideas are always welcome, and we'd love to publish another chapter in the continuing story of home video.

VCRs

DETACHABLE CONTROL PANEL

Remote controls for top-of-the-line VCRs are overworked. Buttons are minuscule, and only NBA players can hold some remotes in one hand. Why not solve these problems by redesigning VCR front panels to pop off for convenient laptop use? (This feature has already made it into car radios.) And conventional remote controls could be reserved for basic functions.

ILLUSTRATIONS: SKIP MORROW



PIP PROGRAMMING

Rather than interrupt the picture and miss part of a show you're watching, a small picture-in-picture screen in the corner of the main picture would display all programming information. A sure cure for procrastinating programmers.

VIDEO PHONE JACK

Thanks to new data compression chips, real-time digital video transmission is now possible. Let's include these chips in VCRs, along with a phone jack, so that video can be sent and recorded across phone lines. (And add a switch to prevent "junk video" phone calls.)

HOME COLORIZER

A Home Colorizer would let you assign color values to objects in a black & white scene, then apply them in subsequent scenes, much like a professional colorization system. Just think—no one would ever have to watch those boring black & white movies again. And pretentious effects by rock video directors could be gratifyingly neutralized.

CONNECTION CHECKER

Photocopiers have diagnostic lights, why not VCRs? An LED that flashes when audio or video cables are disconnected or damaged would prevent thousands of bad pictures and faulty recordings.

BUILT-IN WIPE BOARD

With two audio/video inputs and the ability to perform a few simple wipes and dissolves, VCRs could produce snappy scene transitions. You see these effects every time you watch TV. It's time they became standard on editing VCRs.

SCREEN GEMS

The blue screens some VCRs generate when tapes run out are a lot better than the noisy screens others produce. But they're still limited. Imagine being able to substitute a mountain scene, portraits of favorite stars, or a friendly face dubbed from a home cassette. The possibilities should be endless.

CASSETTE COUNTER

Since there's no reliable way to gauge a videocassette's use, it's hard to keep track of the wear and tear cassettes experience—until they fail. Magnetic coding strips, like those on credit cards, could count how many times a tape has been used. VCRs could read and display the information.

CASSETTE PRIVACY

That same magnetic strip can be used to code cassettes with personal identification numbers (PINs). Only those who know a cassette's secret number would be able to use it. No one could record over your favorite program, or watch that embarrassing tape you shot last New Year's Eve.

CAMCORDERS

HOME LETTERBOXING

Home letterboxing would crop off the top and bottom of a picture, creating the wide-screen effect seen in rock videos and epic movies. With such a feature built into camcorders, home cinematographers could turn into instant auteurs at the touch of a button.

STYLE CARDS

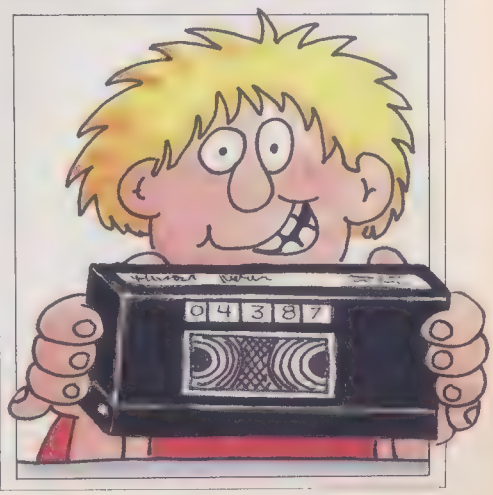
As long as we're asking for letterboxing, let's go all out and have plug-in ROM cards that can program a camcorder's settings to simulate the look of distinctive directorial styles, like those of David Lynch or Alfred Hitchcock. Canon's new 35mm EOS 10S camera already accepts bar code instructions for sunsets, portraits and the like. Style cards are the next logical step.

BLACK & WHITE SWITCH

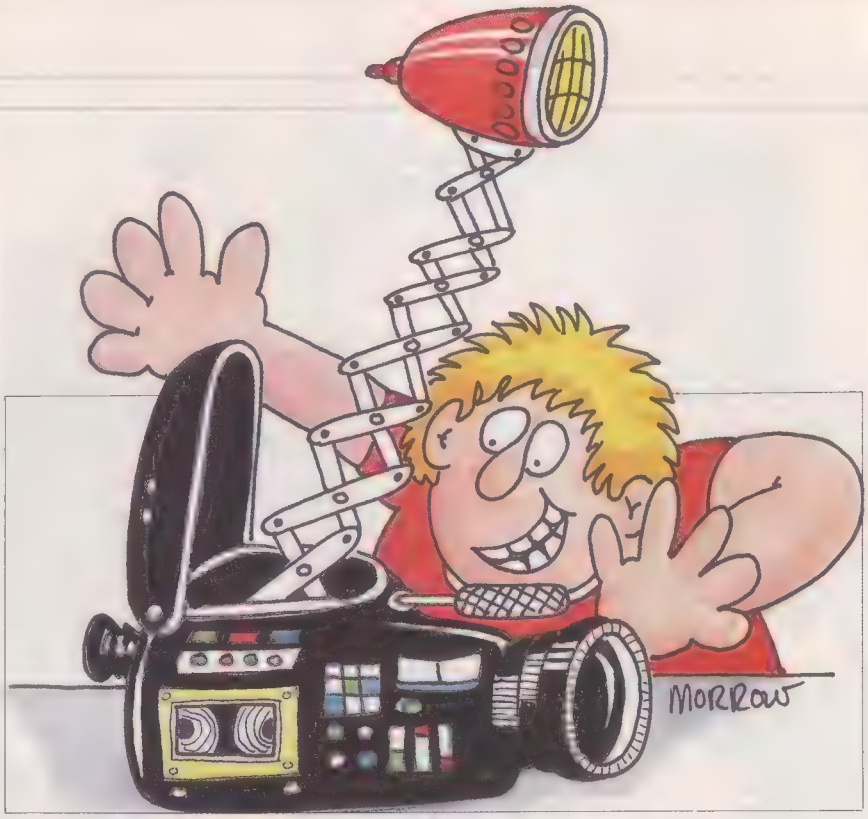
A black & white switch would give camcorder shots a dramatic contrast option perfect for many architectural, outdoor and action scenes.

MONOCHROME PALETTE

Since camcorders can already superimpose graphics in any of several monochromatic colors, why not extend the feature to allow them to shoot in mono-



VIDEO VALHALLA



chrome (colors like blue, red and orange) as well? The results could be striking.

POP-UP LIGHT

Film cameras have them, so should camcorders. A ten-watter would be perfect—not too much drain on the batteries, and just enough illumination for most situations.

DETACHABLE REMOTE

Rather than have to hit the self-timer and scramble around to get in a picture, or risk getting tangled in a long remote cord, wouldn't it be simpler to use an infrared remote control that fits into a port in the camcorder's body? If Canon can put one on a point-and-shoot film camera, why can't some manufacturer add this to a camcorder?

VARIABLE SHUTTER SPEED

A few camcorders have seven speeds. Let's kick these up to ten or 12 speeds, and add continuous variability, so we can enjoy the versatility film photographers have long taken for granted.

LEFT-HANDED CAMCORDER

These were available once, but not for long, leaving southpaws—roughly ten percent of the population—unfairly discriminated against. If right-handers can enjoy luxuries like 3-D and twin-lens camcorders, don't lefties deserve at least a humble basic machine?

ROLL COMPENSATOR

No matter which way a film camera is turned, it still produces a usable image. But tilting a camcorder just a little can ruin a shot (unless you're willing to roll your TV on its side to compensate). Radius, which manufactures computer monitors, makes a model called Pivot that can rotate from vertical to horizontal without turning the image on its side. Surely, this technology can be applied to camcorders, to keep the image properly oriented even when you aren't.

FIVE NEW AND NERVY ACCESSORIES

Accessories promise to enhance every facet of the viewing experience. Sometimes they deliver: Where would any of us be without our trusty wireless remotes? On the other hand, some turn out to be turkeys: Consider commercial cutters, which had an annoying habit of zapping main programs while leaving commercials intact. Assembled below are accessories boasting new features we'd love to see. And we think you'll agree—there's not a turkey in the bunch.

TIME WARPER

You know the feeling: You've just watched a movie on cassette, pausing the tape for interruptions. Now you're watching Dan Rather's live broadcast, and there's a knock at the door. Instinctively, you move to pause Rather in mid-syllable, but of course you can't. With an add-on Time Warper, you'd be able to. The moment you hit pause on the TW box, a digital circuit freezes the TV image and internal memory chips begin recording. Later, when you un-pause, the program resumes where *you* left off. Meanwhile, the Time Warper continues recording, allowing it to feed you the show in the new time frame.

VOICE CONTROL

Why bother with an easily misplaced remote when you can just open your mouth and tell your video gear what to do? Using existing voice-recognition technology, this handy add-on accessory would finally let you do what you've always wanted: Talk back to the tube!

ONE-TOUCH AUDIO RECORD

This compact black box would, at the push of a single button, record on an audio cassette the audio track of whatever program you're watching. Great for capturing your favorite songs on MTV (without having to watch the accompanying video), or for saving the eloquent oratory of world leaders whose ideas you like but whose faces you don't.

TV MILEAGE METER

Ever wonder how much TV you watch? The TV Mileage Meter would monitor all tuner activity and generate a comprehensive printout of your viewing habits—that is, if you really want to know!

SCREEN DIMMER/BRIGHTENER

This accessory, wired up to a TV set's brightness control, would monitor the natural and artificial light in a room and adjust screen brightness accordingly. GE TV sets actually had this feature more than a decade ago. It's time to bring it back.

—Bob Barlow

VHS STEADICAM

While we're on the subject of stable images, let's have a Steadicam JR that would also work with the full-size VHS machines most home shooters own.

BATTERY TIMER

Since camcorder batteries don't last long, it would help to have a timer in the viewfinder that tracks how many minutes a battery has been in use.

EXPOSURE PRIORITY

Here's one more feature camcorders can borrow from film cameras: switchable iris/shutter priority, for a more creative slant on auto operation. The switch would freeze the most important function, and circuitry would adjust the others to compensate.

STILL IMAGE CAPABILITY

Spending hundreds of dollars for a still video camera seems wasteful when camcorders already have much of the same hardware. Storing images on a plug-in memory card would provide you and your camcorder great still video capability without the bulk or expense of an extra piece of equipment.

TELEVISION SETS

MUTE TIMER

A mute button that silences audio in 30-second increments with each push would protect us from the stampede of commercial messages we're subjected to every day. And no one need ever again miss a major revelation on *Meet the Press* because he or she forgot to deactivate the mute after an Infiniti commercial.

DECIBEL DAMPER

When a loved one is trying to fall asleep as you catch the last few minutes of David Letterman, the last thing you need is a commercial that suddenly erupts at twice the volume of the World's Most Dangerous Band. A push-button Decibel Damper would solve this problem by treating the primary audio level as a sonic ceiling.

CABLE ALERT

We've come to expect an eternal busy signal when we call the cable company to complain. A Cable Alert button on a TV set could let you automatically notify the company when the picture fills with streaks, snow or waves. Even if the company ignores the Alert, wouldn't it be fun to flood *them* with nasty signals for a change?

SIGNAL SELECTOR

No matter how much we complain, we're still likely to get bad cable signals occasionally. TV sets should automatically compare the cable signal with the broadcast signal, then select the better of the two.

MOOD TV

Since mood rings died out, Americans have lost touch with their emotions. A Mood TV biofeedback monitor would correct this national malady. Linked to a TV set's tuner, it would change the color and tint of a picture to match a viewer's mood.

Upping The Audio Ante

It's been one quantum leap after another for the audio side of video lately. With such advances as surround sound, digital processing and the marriage of major names in sight and sound, like Zenith and Bose, you may well wonder: How can it get any better? Here are some answers.

"AROUND" SOUND

No matter how much you move about in your media room, the heat-sensing Around Sound Sensor would track your position, instantly adjusting the stereo or surround image to optimize the aural apace. If more than one person is in the room, the Around Sound circuitry generates the best possible compromise.

AUTOMATIC GAIN ADJUSTER

When the neighbors quarrel or an airplane drones overhead, you have to raise your TV set's volume to make it audible, then turn it back down when the noise stops. An Automatic Gain Adjuster would continuously monitor ambient noise in a room and adjust the volume accordingly.

MUSICAL INTERLUDE

The problem with turning a TV set off during commercials is that you're never quite sure when to turn it back on. A Musical Interlude feature would replace the audio in a string of commercials with your favorite music, at the push of a button. When you see the program return, just hit the button again and normal audio resumes.

LAUGH-TRACK ATTENUATOR

You know what's funny. You certainly don't need to be told when to laugh. Yet, that's precisely what a sitcom's laugh-track is for. Our Laugh-Track Attenuator would remove offending titters with a bit of surgically precise equalization.

SURROUND FEDORA

Designed to work with a Video Walkman, this device would hide miniature center, left-right and rear channel speakers in an ordinary-looking fedora hat. Special ports would direct the sound toward the ears. If fellow commuters bug you about the noise, just pretend you can't hear.

—Bob Barlow

VIDEO VALHALLA

PAY-PER-VIEW METER

This feature would keep track of pay-per-view costs incurred during each month, and display the running total onscreen each time you order a PPV program. This would eliminate a potentially lethal shock when you open your cable bill after a month of great boxing matches.

RESOLUTION METER

An accurate signal source readout, displayed as lines of resolution, would end arguments between videophiles about whose VCR or camcorder performs better on which format.

LCTVCR

If some manufacturer were to produce a personal video component like Casio's VHS TVCR using a 25-inch LCD projector instead of a four-inch LCD screen, an entire family could enjoy videos on a vacation without crowding together like a litter of puppies.

HEAT-SEEKING BASE

A motorized swivel base coupled with an infrared heat sensor could automatically turn a TV set to face a viewer, or the heaviest concentration of viewers in a room, letting you follow onscreen action no matter how frequently you move around.

BUILT-IN TV STAND

Imagine a portable TV set with a light, collapsible stand built into its chassis. We have, and think this added feature is practical and economical. No more plopping the TV on the floor and trying desperately to get comfortable on a pile of pillows.

LASERDISC PLAYERS

DISC/RECORD PLAYER

Turntables that read the grooves on vinyl records with a laser are available now—for tens of thousands of dollars. But laserdisc players already have a 12-inch tray and a laser, so why not use the hardware to play records, too, for a fraction of the cost.

DISC/CD+G PLAYER

Combi player manufacturers boast that their machines can play any type of discs, but so far only JVC's XL-G512 CD player can play the video from CD+Graphics discs. CD+G albums by several major artists are available, but we need something to play them on. Several manufacturers have promised this type of deck, but none have delivered.

COMPUTER PORT

Already a standard item on industrial decks, a computer port would allow a user to locate video information accurately and immediately. And because it would enable a deck to feed information back to the computer, the port could inspire new interactive video applications.

NTSC/PAL PLAYER

If laserdiscs are really going to take off, manufacturers should give players all the flexibility of VCRs. So if NTSC/PAL VCRs are finally introduced this year, we should also be treated to dual- or multi-standard laserdisc players. (Pioneer sold an NTSC/PAL player in Britain for a short while, then stopped.)

TRANSPORT SWITCH

Instead of the little screw that's so easy to lose, let's have a mechanical switch on the back of the deck that locks the

Readers Field A Few Dreams

Is too much ever enough? Not for videophiles. We covered a lot of bases when we celebrated the new decade with "Dream Machine for the '90s" in our January issue. But the 25 VCR features we said we'd like to see inspired readers to even headier flights of ingenuity. Your suggestions for additional features ranged from practical to esoteric, and included a few already on costly professional decks. Here's a selection of our readers' best ideas:

I enjoyed your article very much. Two features I would like to see are a built-in FM tuner for taping simulcasts and cable channels (like those here in Chicago) that still broadcast in stereo instead of MTS, and a black & white/color switch. This would be for recording the black & white movies some cable channels insist on transmitting with the color signal turned on, causing color streaks to appear in any tapes made from them. This would also make it possible to tape colorized movies in true black & white.

Philip Cavallo
Chicago, Illinois

I would pay cold, hard cash for an indestructible remote control with just one large six-by-six-inch button. When an offensive commercial comes on, you could slam the button with your fist to mute the TV set. A second bang could blank the screen for 30 seconds. Another tap would restore picture and sound.

David A. Stephens
Pecos, Texas

I vote for an audio amplifier circuit with tight headroom to prevent obnoxious decibel blasts from commercials.

PHOTO: JAY BRENNER

mechanism safely in place when the player is being moved.

LASERDISC/TV COMBO

Here's another way to boost acceptance of laserdiscs: Combine the player with an S-video compatible TV set, for a high-quality video setup that anyone can use. We already have TVCRs, why not TVLDs?

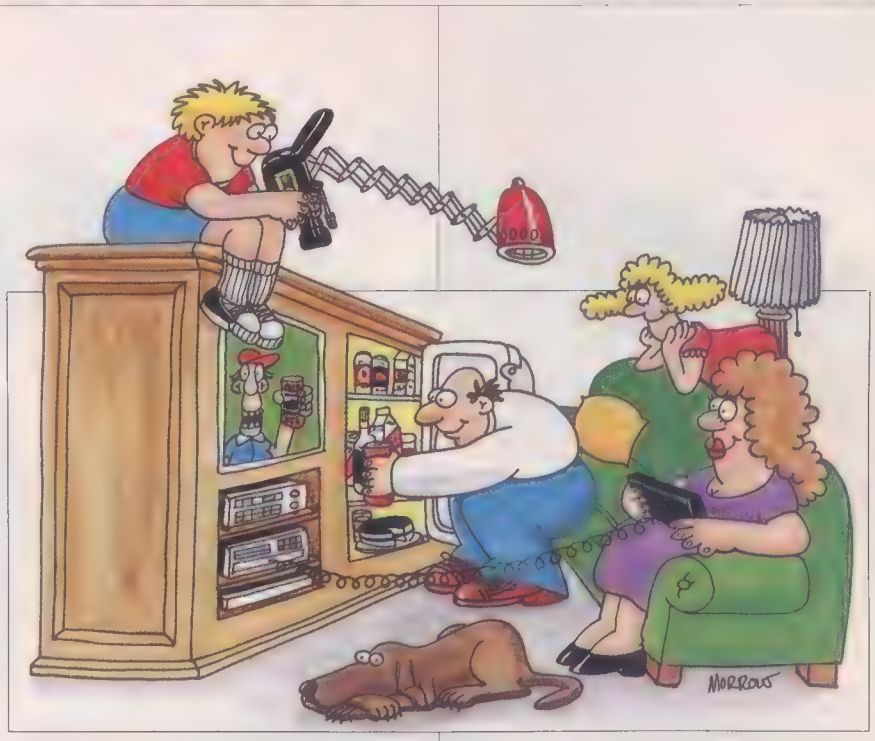
AND ALSO...

INSTANT-PRINT VIDEO CAMERA

A built-in, four-color printer would give still video cameras all the convenience of Polaroid film cameras. They would continue to offer the low-cost reusability of still video, while adding the convenience of fast hard copies.

REMOTE CONVERGENCE

Picky projection TV owners adjust convergence frequently. Remote control convergence adjustment would let them fine-tune pictures easily, and from a normal viewing angle.

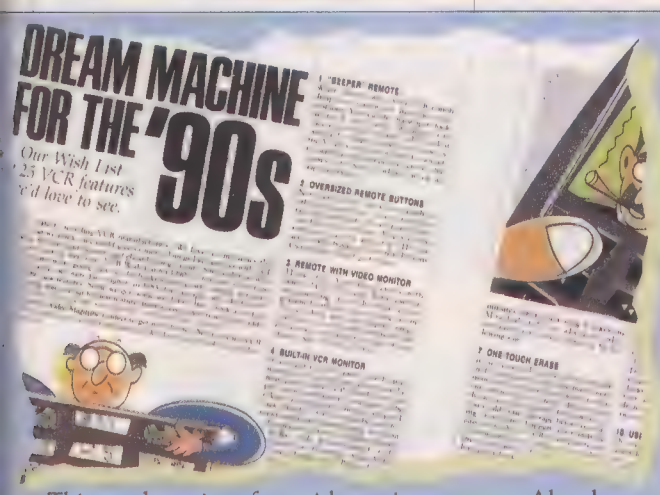


8MM/VHS ADAPTER

Imagine dropping an 8mm cassette into an adapter similar to those used to play Compact VHS tapes on VHS decks. Given that such a product would greatly enhance 8mm's appeal, it's a wonder someone hasn't tried to create one.

DEALER HOUSE CALLS

Since you can't bring your whole system into a store for a dealer to analyze its technical troubles, dealers should employ mobile technicians who can solve problems *a su casa.* ■



This need not interfere with music programs. Also, how about an indoor video antenna for local channels that's similar to the Terc FM indoor stereo antenna? This would give us an attractive alternative to rooftop arrays.

Bill Eggers
Rochester, New York

My wish list includes a digital/non-digital still frame control. Digital still frames, especially on Super VHS recordings made at the EP speed, have digital smears or, sometimes, a paint-art texture. The ability to disengage the digital memory and revert to a non-digital still mode would be appreciated for certain applications.

I would also like an onscreen stopwatch with a minutes-and-seconds readout. This would make it easier to use the pause mode to skip commercials during recording sessions. The closest I've seen to this is an NEC deck which had a clock that counted down from five minutes when a recording was in pause.

Marnin Rosenberg
Great Neck, New York

Your article raises a fascinating subject and I would like to offer some wishes of my own. First, I don't see why there is such an effort to make the smallest VCR. With a larger front panel, all the buttons on a VCR could be expanded, ideally to the size of those on computer keyboards. Knobs should be at least half an inch in diameter and have click stops at the "correct" settings. A light in each control could indicate its status. All controls should be exposed. Flaps break easily and are awkward.

Industrial machines use seven-pin connectors that supposedly reduce color smear. These shouldn't be too expensive for consumer VCRs. A remote control with switchable frequencies (like a channel 3/4 switch) would answer the problem created when two VCRs, like my Matsushita decks, respond to the same remote at the same time.

Eamon M. Glynn
Brooklyn, New York

Thank you for asking readers for their input. My suggestions are: multiple RF jacks (I already have two antenna lines going to my VCR through an A/B switch and will soon be getting cable) and a "flying start" control to

continued on page 122

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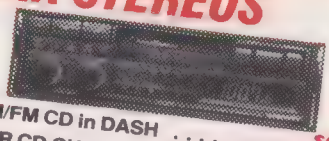

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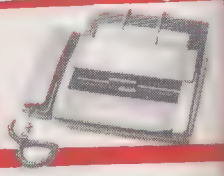

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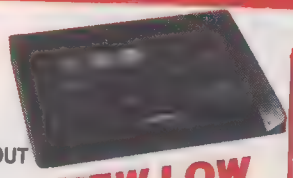

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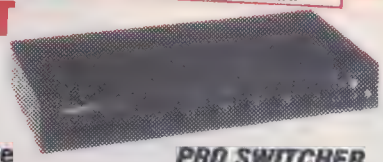

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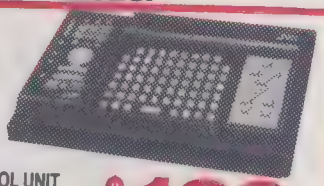

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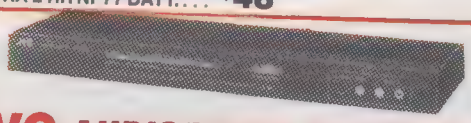

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BY MARK FLEISCHMANN

LASERS UNLEASHED

Will new decks & better audio give laserdiscs a needed kick?

The laserdisc format, which many believe possesses the best video quality in the kingdom of NTSC, is on the verge of changes that could finally bring it the mass appeal it has always sought. Heightened attention to audio performance, a quartet of companies readying their first players and a new antipiracy system are injecting new energy into the medium. These developments promise both to reinforce the laserdisc's reputation and make it a stronger contender.

The new attention to top-flight audio will be most apparent in forthcoming laserdisc players from Pioneer and Denon. Meanwhile, Matsushita is quietly planning to sell two new players under the Panasonic moniker, lending the prestige of Japan's biggest electronics giant to the still-struggling videodisc. NEC is also entering the laser ranks for the first time, and Proton announced plans to do the same early next year. The format will receive a further shot in the arm if a new copy protection technology under development convinces Hollywood to put more marketing muscle behind disc releases, and maybe even release films on disc at the same time as tape.

These developments follow two years of extraordinary expansion in support for the 11-year-old format as laserdisc products have increased in number and variety. Sony, Sharp, Mitsubishi and, most significantly, Philips, LaserVision's once-estranged inventor, have joined Pioneer and Yamaha on the LV bandwagon. The bandwagon has also grown to accommodate new kinds of components, including combination players and players that automatically run both sides of a disc, as well as players that encompass a wider price range. More unusual models now include laserdisc players with sing-along capabilities and at least one CD+Graphics deck.

Moreover, recent improvements in TV picture quality, especially among large screens, have made many take a second look at the format that promises the highest video quality, even though sales of players are still only a fraction of

Platter Up: The disc tray in Sharp's MV-D100 combi player also works as a three-disc CD changer.

those for VCRs. Today's new players and developments promise to add to this momentum. Here's what to expect:

Pioneer's good news is that it has a new top-of-the-line showpiece, the LD-X1. Launched last December in Japan (also an NTSC country), the LD-X1 is expected to hit American shelves this summer at a price tentatively pegged at more than $3,000. According to Michael Fidler, Pioneer's senior vice president of marketing, "The LD-X1 will be demonstrably better than any previous players."

The player, part of Pioneer's Elite line, will have an S-video output for full compatibility with new monitors, switchers and VCRs using that picture-enhancing connecter, which separates the brightness and color portions of a video signal. Horizontal resolution will remain at the current level of 425 lines. "The real difference is in the video signal-to-noise ratio," according to Fidler. "The best performer to date has been the LD-S1." But the LD-X1, he claims, will spec out at 52 decibels, a significant improvement.

One feature that will increase the player's accuracy is the number of bits it can sample as it reconstructs a sound wave from the digital stream of zeros and ones. Most compact disc players use a 16-bit system, which means a CD player can process a string of 16 digits. The LD-X1 employs 20-bit signal processing. Since each additional bit is worth about 6 dB more dynamic range, the LD-X1 should theoretically have a mammoth dynamic range of about 120 decibels.

Combi Country: Top-level combi players include Pioneer's CLD-3070 (above), Mitsubishi's M-V7010 (right) and NEC's first disc player, the LD-2000 (below).

If you scan newspaper ads for details about CD players, you've noticed that costlier models have higher rates of oversampling than less expensive ones. This refers to the number of times a player's circuitry scans the digital information picked up by the laser. Since even tiny errors can result in harsh digital distortion, higher oversampling numbers are considered desirable.

The LD-X1 will have 8x oversampling, placing it in the company of better CD players and way ahead of other videodisc players, which generally have 4x oversampling. Unlike most other players on the market—including Pioneer's CLD-3070, for $1,200, CLD-2070, for $1,000, and CLD-1070, for $600—the LD-X1 is not a multi-format combination player. This dream machine will play only 12-inch and eight-inch laserdiscs, not five- and three-inch CDs or five-inch CD-videos.

TAKING THE PLUNGE

Pioneer has long done more than its share to keep laser's flame burning. Now, it's being joined by the vast Matsushita Electric Company, parent to Panasonic and supplier to numerous other video brands. At the January Consumer Electronics Show in Las Vegas, Panasonic whispered to selected journalists that it would enter the American laser market this summer with two models. Pundits' eyebrows shot up upon hearing this quiet bombshell, for Matsushita's support was instrumental in ensuring the tri-

umph of VHS over Beta. Now, the company is supporting LaserVision.

"Matsushita has been in the Japanese laser market for about two years," notes Carl Laufer, national marketing manager for Panasonic's laserdisc division. But why the U.S.? Why now? "Consumers have become more aware of the quality of laserdiscs. It's becoming more of a consumer product," as opposed to a specialty product.

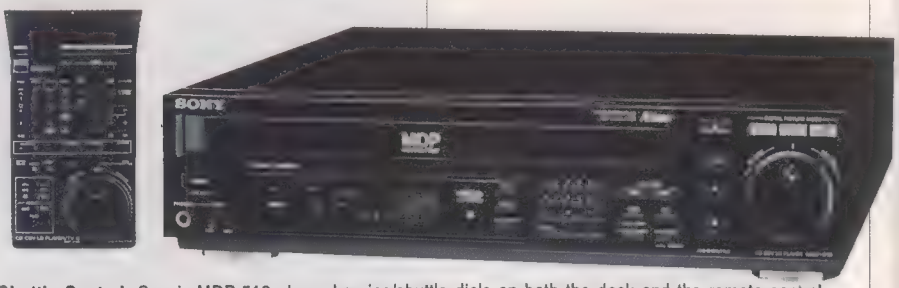
Panasonic's LX-1000 will be "for the user who wants maximum features," says Laufer. Bearing both the Panasonic name and its high-end Prism designation, the player will offer a jog/shuttle dial enabling users to dial up digital effects and one-bit MASH audio processing. MASH stands for Multi-stAge noise SHaping. It's an unusual new kind of digital-to-analog conversion that shifts noise into inaudible parts of the frequency spectrum.

Some of these features will also turn up on the LX-200 player, which will wear the Panasonic name alone. Both are combi models, and both can play two sides of a videodisc. Prices were not available at presstime.

The new players by Pioneer and Panasonic offer advanced approaches to digital technology. Their entry into the marketplace means that laserdisc lovers have, at long last, the same top-drawer technological options as audiophiles.

HELLO, DENON

Pioneer and Panasonic are not the only manufacturers paying attention to LaserVision's neglected audio side. Denon is readying two models and a CD+Graphics player for introduction later this year, according to company spokesman Ken Furst. They will be Denon's first entries in both categories, and Furst says the LV models will beat the competition on audio performance.



Shuttle Central: Sony's MDP-510 player has jog/shuttle dials on both the deck and the remote control.

"One of the conundrums of LaserVision players," Furst explains, "is that the pictures are wonderful but the sound, when the deck is used as a CD player, can be disappointing." Furst suggested this sometimes comes from the fact that laserdisc players are designed by video engineers. "Video engineers are real picky about video quality, but they don't always give a hoot about audio." Furst says the audio sections of Denon's players will be designed by engineers with experience on Denon's CD line. This can only help.

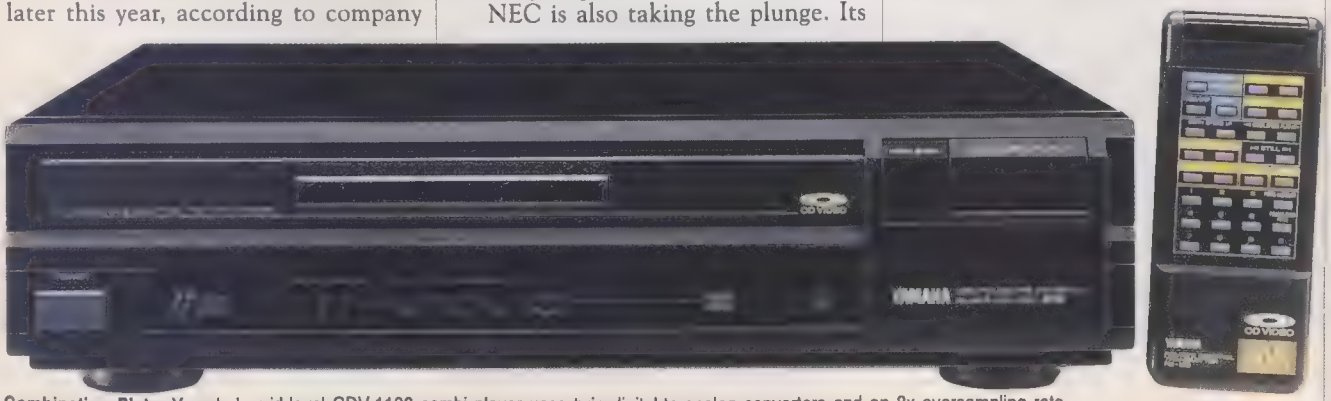
New players will raise laserdiscs to the sonic heights of top CD players.

NEC is also taking the plunge. Its first laser player is a combi model designated LD-2000. Its features include an S-video output, a 16-bit digital-to-analog converter, a 4x oversampling rate and a jog dial for frame-by-frame viewing. It's priced at $1,399.

DUB BUSTERS

The missing link in the laser equation may be emerging from work underway at a company called Eidak. Eidak is readying a copy protection system to prevent the unauthorized dubbing of copyrighted laserdiscs. The process uses a variation of a system developed for pay-per-view systems. Based in Cambridge, Massachusetts, Eidak is no relation to Macrovision, the California company whose antipiracy system for videocassettes has virtually swept Hollywood.

Its approach is also different. For videotapes, Macrovision codes nest in the vertical interval, that horizontal bar between the frames. But LaserVision stores control codes in the interval, leaving no room at the inn for a Macrovision clone. Instead, Eidak will vary the video signal's frame rate during disc mastering in a way that the company says confuses VCRs but not monitors.



Combination Plate: Yamaha's mid-level CDV-1100 combi player uses twin digital-to-analog converters and an 8x oversampling rate.

The Eidak frame rate can fluctuate within a range of 16 lines per frame, according to Bill Perlman, Eidak's director of technical operations. The system would require no changes in the design of laser hardware. While the process is "still under development," Eidak spokeswoman Linda Beech Cutler says, the work will be completed this year.

Videophiles tend to regard all taping restrictions as bad news. But the availability of an effective antipiracy technology for laserdiscs may convince some video labels to release discs of hit movies on the same "street dates" as those for videotapes, instead of holding them back for fear they would be used to master illicit dubs. And the industry is interested. "We have been contacted by the major studios," says David Wallace, marketing manager for Pioneer Laserdisc Corporation of America.

Martin W. Greenwald, president of Image Entertainment, calls a laser antipiracy system "one of the missing pieces of the puzzle." The only thing keeping the simultaneous release of tapes and discs from coming on line, says Greenwald, is the ability to copyguard laserdiscs. "And unless tapes and discs can come out on the same date, there will never be a real rental business in laser."

Bringing videodiscs into the videorental mainstream would change the way discs are priced, according to Greenwald. "What you'll have is an $89.95 tape, an $89.95 disc. Then six months later you'll have a $19.95 sell-through tape and a $24.95 sell-through disc." Greenwald cautions that some studios worry that by fully supporting laserdiscs they will disturb their profitable tape rental businesses. But he says that "Eidakizing" discs will force their hand. "They will absolutely have to confront the issue."

At Criterion, a small label specializing in feature packages aimed at movie buffs, piracy "has never been discussed as a problem," says spokeswoman Aleen Stein. "People can't reproduce the quality of a laserdisc in VHS, especially if you're talking about CAV," the laser format whose features just don't translate to tape. Indeed, small labels seem to trust their customers. On Lumivision releases, the copyright warning is downright polite: "The creators of this program request that no copies be made from this laser videodisc. Thank you for your support."

Some will carp about the advent of laserdisc copy protection, but the format has never been without growing pains. If Eidakizing is what it takes to get Hollywood to stop worrying and learn to love laser—and if it can be proven to work without harming picture quality—it can only benefit viewers in the long run, and further enhance laser's appeal. ■

TECH TIP

Titles by Hallmark

For the opening title of a birthday or wedding video, use an appropriate greeting card. Tape a 15-second scene of the card's front, then fade out. You can do this ahead of time, then when you're ready to shoot, play back the scene and hit pause during the fade out. Without the fade, it's tough to tell when to pause, and you might get a glitch.

John Luciano
Torrington, Conn.

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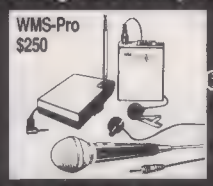

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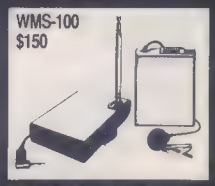

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BY BRENT BUTTERWORTH

CAMCORDER CONFIDENTIAL

Slim, flat & small: A sneak preview of next season's revolutionary design trends.

We heard the rumors long before we saw the prototypes: camcorders with invigorating new shapes and a welcome sense of adventure. When we began searching for hard information about these new models, we knew we'd find a few secret weapons among this fall's crop. But we uncovered more than that. We discovered an exciting new attention to design spreading throughout the world of camcorders.

The manufacturers of the camcorders shown here in this exclusive preview are throwing out many of the rules that created today's look-alike shooting machines. They're giving birth to a diverse new generation of lighter, slimmer, user-friendly camcorders that owe less to the past than to the imaginations of their creators.

Perhaps the most eagerly awaited of the year's new breed is Panasonic's palm-sized PV-10, a Compact VHS rival to Sony's tiny 8mm CCD-TR5. The PV-10 measures about 5-1/4 inches high, by 5-1/2 inches long and 3-1/4 inches wide—making it slightly shorter, thinner and higher than the TR5. It features 6x zoom, through-the-lens autofocus, five-lux sensitivity, auto fade and a high-speed shutter. The PV-10's not the only choice for pocket VHS-C, either: JVC and Hitachi are introducing similarly sized models.

Panasonic also put full-size VHS through the shrinking machine. The result is the new PV-610. By moving the grip under the lens barrel, Panasonic's engineers were able to cut the camcorder's width to under three inches. With its viewfinder folded in, the PV-610 slips into a specially slimmed briefcase. Fisher's 8mm FVC-800 has turned a lot of heads for two reasons. The first is obvious: its unique horizontal layout, which lets users hold it with two hands, like a pair of binoculars.

The Fisher's second attention-getting feature is fuzzy logic autofocus and iris. While conventional digital circuitry converts lighting and focus information into a series of ones and zeros, fuzzy logic measures them in a more analog-like fashion. Fisher says this feature allows faster, more accurate automatic operation. Canon and Pentax agree—they're also introducing camcorders with fuzzy logic. JVC's newest camcorder doubles as a revolutionary personal video product. The SC-F007U (a prototype called Concept C was shown last fall) consists of a hi-fi Super VHS-C record/playback unit, with separate camera and monitor modules. The modules can be tethered to the main unit with cables, or attached directly using adapters.

continued on page 124

Covert Cam: JVC's modular SC-F007U borrows its model number from James Bond.

PANASONIC LES MORSILLO

Video Great & Small: Two preproduction Panasonics—the PV-610 VHS (left) and PV-10 VHS-C. Final models may vary.

Crazy Eights: Sony's Hi8 CCD-V5000 (left) and Fisher's 8mm FVC-800 (right).

BY ROBERT ANGUS

THE INCREDIBLE SHRINKING DISH

Small 'squarial' antennas may change the way you watch TV.

Within three years, you may be receiving TV programs on 108 channels directly from satellites with the aid of home antennas called "squarials" that are no larger than laptop computers. That's what the backers of Sky Cable promised at a New York City press conference recently. What gives their announcement weight is the lineup of heavy hitters backing Sky Cable—NBC, Hughes Aerospace, Rupert Murdoch's News Corporation and Cablevision Systems, a cable operator.

If you're not willing to wait until the end of 1993, a second consortium consisting of General Electric and a group of cable operators promises a choice among somewhat fewer channels as early as this fall, using an antenna a little larger than Sky Cable's. K Prime Partners says it will load ten of the most popular cable stations and superstations onto an existing satellite for reception by fixed satellite dishes with four-foot diameters. Superstations are local TV stations that use satellites to deliver signals to cable systems across the country.

These new antennas may signal yet another major change in the way Americans watch TV. Yet this shift is unlikely to occur at least for the several years it will take to introduce and popularize small-antenna systems. In the meantime, the 2.8 million U.S. homes with full-size satellite dishes already receive more than 200 channels carrying everything from grand operas and harness races to Soviet newscasts and non-stop science fiction flicks. Last year, Americans spent more than $825 million on large-dish satellite reception systems, and are expected to spend more than $930 million this year, not counting programming. Large dishes are selling at the rate of 30,000 a month.

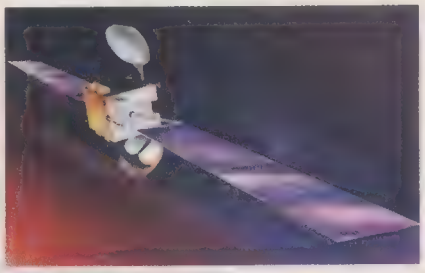
Gard Duty: Winegard's CK-3069 aluminum antenna has a diameter of only three feet.

But if small dishes are finally around the corner, why should anyone still go through the bother and expense today of erecting antennas that are ten feet or more in diameter? Won't they be rendered obsolete when K Prime and Sky Cable become operational?

The answer to the first question is that there is still an enormous amount of satellite programming available, including all the popular channels. The answer to the second question is that because the cable industry relies on today's satellite signals, these signals will continue to be available on large-dish satellites at least through the year 2015, even though several heavily used satellites are due to be replaced in the next year or two by new ones.

Yet let's face it. Big dishes are not for everybody. Urban dwellers can't hang them out the bedroom window in city apartments, and not all suburban home owners can find spots on their properties where dishes would have unobstructed views of satellites. Because of their size, and because they must be moved to capture programming from different satellites, they also cost more than small, fixed dishes.

Large, so-called C-band dishes draw



Squaring the Circle: Prototypes of small, flat antennas for new broadcasting systems under development by K Prime Partners (top left) and the Sky Cable consortium (left), along with an illustration of Sky Cable's planned satellite.

their programming from very low-powered satellite transponders; large reflective surfaces are needed to capture signals strong enough to watch. So-called Ku-band satellites, like GE's Satcom K-1 (which K Prime plans to use), have as much as five times the transponder power as typical C-band satellites, making it possible for smaller dishes to receive the signals they transmit.

The quartet of Hughes satellites proposed by the Sky Cable group will carry powerful 200-watt transponders, which will make possible the use of square, flat antennas—or squarials—that are only 12 inches on each side, making them small and light enough to clamp outside the window of a city apartment.

READY, WILLING & CABLED

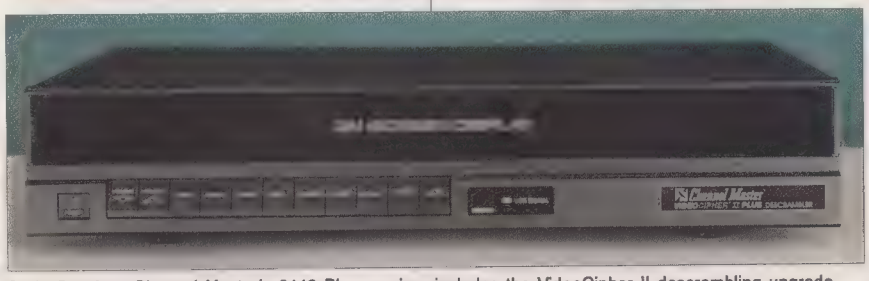
If yours is one of the estimated 10 million U.S. homes that will never be served by cable, you'll have no way other than a satellite dish to tap into regional sports networks, all-news channels, MTV, various movie channels and the like. Even in areas served by cable, some video buffs opt for dishes instead of or in addition to cable because of the better picture quality they deliver, the increased program variety, or the access they give to favorite channels not otherwise available. A recent survey by *Satellite TV Week* shows that 42.2 percent of dish owners have cable services available to them, and that about a quarter of those receive both cable and satellite programming.

Indeed, both K Prime and Sky Cable see themselves not as substitutes for cable, but as supplements to it. K Prime expects cable systems to sell its programs to homes that cannot be reached economically by cable, as well as to cable homes searching for channels not available on the cable system. Sky Cable hopes to put together separate subscription packages for viewers with cable access, for those without cable access and for those interested in tiers of service similar to the levels offered by cable systems. Of course, the more channels a subscriber chooses, the higher the monthly bill; again, just like cable.

A good C-band antenna system installed by people who know what they're doing costs about $3,000 and is capable of receiving signals from 18 North American satellites deployed in an arc 22,300 miles above the equator. Most of the new, better-quality C-band systems also have Ku capability, which adds reception from another dozen or so satellites, including Satcom K-1.

If K Prime uses the same scrambling system as almost everyone else, its channels would also be available to owners of large dishes. K Prime hasn't yet estimated the cost of small-dish receiving equipment, but similar commercial installations run from $700 to $1,000. However, a dedicated K Prime system—dish and receiver—would be limited to the ten K Prime channels.

Sky Cable's squarial is already for sale in Japan and is expected to move to



Code Breaker: Channel Master's 6442 Plus receiver includes the VideoCipher II descrambling upgrade.

SKY CABLE PHOTO & ILLUSTRATION: HUGHES COMMUNICATIONS, INC.

SHRINKING DISH

Britain later this year when British Satellite Broadcasting launches its home TV service. When Sky Cable gets underway here, the antenna and the receiver together are expected to cost about $300. However, they will not receive anything but Sky Cable programs. In part, this is because the company hopes to squeeze 108 channels onto its new satellites' 27 transponders by using innovative digital compression and transmission techniques. Doing so would ensure that today's analog satellite receivers could not intercept their signals.

The key to the success of both operations will be the lineup of channels they offer. Larry Holland, general counsel to the American Home Satellite Association, says viewers have demonstrated that they won't settle for just any sports or news or music video channel. "People really want their MTV," he says. "And if they don't get it, they're not interested in a packager that offers something else." Neither K Prime nor Sky Cable has announced its channel lineup.

Bird Watcher: Chaparral's Monterey 70 is one of a new breed of integrated receiver/descramblers that can lock onto different satellites at the touch of a few buttons.

Large-dish dealers understandably are concerned that news of the small-dish packages will frighten off potential customers, or cause them to wait before buying. Similar confusion over the introduction of signal scrambling in 1985 slowed dish sales to a trickle for some time—and the industry doesn't want to see this happen again. In fact, dire predictions that "the skies were going dark" failed to materialize, although dish owners discovered they now have to pay for what they once enjoyed for free.

"If you wait for Sky Cable, you'll miss the 1992 Olympics from Barcelona," warns David Melton, editor of *OnSat* program guide, "not to mention three baseball, football and basketball seasons. You'll also miss 126,000 movie showings, ranging from first-run, pay-per-view films to the golden oldies that show up at 3 a.m. on superstations. Waiting for small dishes to arrive is like not buying a TV set because you're waiting for high-definition television."

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Virtually all new receivers are known as integrated receiver/descramblers (IRDs) because they have the capability to process scrambled satellite signals. Out of the 200-plus channels available, some 57 are scrambled using the VideoCipher II system. Subscribers can sign up for the channels they want to watch, and the IRD automatically processes the signals that have been paid for.

IRDs also contain dish positioners that locate the satellite you want at the touch of a couple of buttons, stereo audio processors and, on the very newest models, pay-per-view ordering units. To watch a prizefight or a first-run cable movie, all you have to do is press a button on the remote control to order it. A Video Pal module inside the receiver or available as an add-on for older receivers handles the ordering and billing information automatically.

No satellite receiver has yet been styled to match exactly a family of audio/video components, but most newer models will look at home with the rest of your entertainment system.

It's worth noting that while other audio and video products are controlled by infrared units, some satellite receivers have UHF or UHF/infrared remotes, to permit channel and satellite changes from remote parts of a house. UHF capability generally is available on newer, more expensive models. As with many TV and VCR remotes these days, some satellite receiver keypads have storage capacity and the ability to learn codes for other video products, including VCRs and TV sets. ■

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PROGRAMMING

Film of the Month

Intimate Relations: Andie MacDowell and James Spader (left) try to repair their broken lives while Laura San Giacomo and Peter Gallagher (above) indulge in an illicit affair in *sex, lies, and videotape.*

sex, lies, and videotape

1989. James Spader, Andie MacDowell, Peter Gallagher, Laura San Giacomo; wr./dir. Steven Soderbergh. 100 min. (R) Hi cc $89.95. LV $34.98. Voyager/Criterion let. CLV $49.95, CAV $124.95. RCA/Columbia. V image: excel.

It's quite a challenge to review this remarkable first feature by 26-year-old Steven Soderbergh without making it sound dry or arty. Although *sex, lies* may be an "art" movie, it succeeds as highly engaging entertainment.

John (Peter Gallagher) is a young, successful, roguishly handsome lawyer in Baton Rouge, Louisiana, who cons his way through both work and marriage. He's having a torrid affair with Cynthia, his randy sister-in-law, who is acting out her jealousy toward her sister. Ann (Andie MacDowell), the wife and sister, does her housework and goes to therapy sessions, unable to admit to herself just how repressed and miserable she is. She has this recurring vision of a garbage can that endlessly produces more garbage.

The garbage really starts overflowing when Graham (James Spader), John's former college buddy, hits town after a long absence. Graham has problems of his own: Shunning intimacy in the wake of a disastrous (though age-old) affair, he makes videotapes of women talking about their sexual experiences. This troubled, rootless soul first fascinates and then repels Ann. He also sets in motion a series of events that will change everyone's life, including his own.

There's no heavy breathing in *sex, lies.* The touch is light, both figuratively and literally: Much of the action takes place in bright, sunlit interiors. The subtle soundtrack lets us hear things the way the characters do—listen to the differences in background sounds in the sisters' phone conversations. The film's use of video is highly ambiguous, showing the medium as a means of both distancing people from each other, as in Graham's use of it, and of getting deeper into the truth, as in the tape Ann makes.

This device is at the disposal of one of the wittiest scripts in years. Soderbergh knows well how people fool each other, as well as how they fool themselves. The lines and incidents are telling and often wickedly funny, and Soderbergh lets us figure out things for ourselves. Some of his best effects are provided by the terrific actors, who never throw things out of balance.

The excellent pan-and-scan transfer, which Soderbergh supervised personally, faithfully preserves the film's visual and aural contrasts. This includes the otherwordly video images, which help drive home the lesson that video, like life itself, is what you make it.

—Sol Louis Siegel

BY KENNETH KORMAN

Editor's Choice

Matrimonial Bliss: Lynch and Dillon in *Drugstore Cowboy* (left); *True Love*'s Annabella Sciorra and Ron Eldard (above).

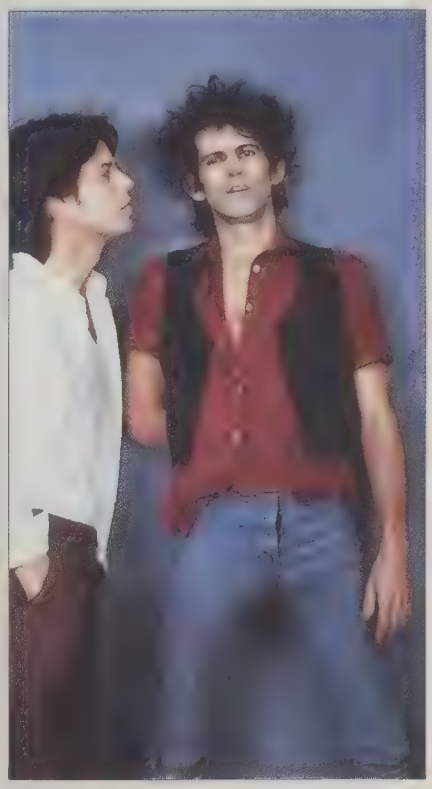
Drugs have been systematically scapegoated and demonized," deadpans literary legend and countercultural icon William S. Burroughs in Gus Van Sant's brilliant second film, *Drugstore Cowboy*. As Tom the junkie priest, Burroughs has only a small role, but his presence—as well as the wisdom of lines like the one above—provides a solid foundation for this witty, stylish and sophisticated look at the American drug culture, circa 1971.

While it makes no apologies for the wasted lives of its protagonists, the film stops far short of romanticizing their lifestyle. And because it subtly suggests that "the drug problem" is more a symptom than a cause of society's ills, it may be the first honest film ever made about drugs.

Based on James Flogle's semi-autobiographical novel of the same name, *Drugstore Cowboy* focuses on a band of four young junkies who use their wits—not guns—to knock off drugstores and hospitals to feed their habits. Their prize isn't money, but Dilaudid, the synthetic heroin revered by addicts above all other drugs.

Matt Dillon gives the performance of his life as Bob, the smart and oddly principled leader of the gang; his wife Dianne (Kelly Lynch) lives only for the drugs. Rick (James Le Gros) becomes Bob's criminal apprentice, while Rick's doomed girlfriend Nadine (Heather Graham) is really just along for the ride. They travel the Pacific Northwest "playing a game you can't win," as Bob aptly puts it, until circumstances, and an unexpected death, tear them apart.

Co-writer/director Van Sant has constructed the first authentic '70s period piece in *Drugstore Cowboy*. His characters' speech and manners—as well as the overall look of the movie—capture the attitudes and feel of the time. The film's drab green and yellow color scheme (created by production designer David Brisbin) reflects the inevitably dull existence of the full-time junkie, while matching the beautifully muted countryside surrounding Portland, Oregon. A healthy dose of black humor completes this remarkable film, and IVE's first-rate video transfer preserves it all on tape.



Gimme Tax Shelter: Mick Jagger and Keith Richards bury the hatchet to make some extra cash in *25x5*.

First-time director Nancy Savoca's *True Love*, winner of last year's United States Film Festival, also distills the essence of a particular time and place, but her middle-class Italian residents of New York City's declining Bronx have anything but adventure on their minds. Marriage, in a style garish beyond belief, is the name of *this* game.

Donna (Annabella Sciorra) and Michael (Ron Eldard), the lucky couple in question, have well-founded doubts about their forthcoming vows. Men and women merely dance around each other in Savoca's world, seldom communicating in significant ways and never revealing their true intentions.

True Love is about how people go through life much as they're expected, and usually for all the wrong reasons, but Savoca never gives in to the sadness this theme implies. Her film is uproariously funny, and its vivid and telling details—such as mashed potatoes dyed blue to match the bridal party's tasteless "rainbow" attire—fill the spaces that might otherwise remain empty.

Another couple with heartfelt reservations—Mick Jagger and Keith Richards—mug their way through executive producer Lorne Michaels' surprisingly worthwhile rockumentary, *25x5: The Continuing Adventures of the Rolling Stones*. More than an hour of this mammoth 130-minute compilation of performance clips, interviews and trivia is devoted to the Stones' '60s heyday. Rare

continued on page 90

REVIEWED

DRUGSTORE COWBOY
1989. Matt Dillon, Kelly Lynch, William S. Burroughs; co.-wr./dir. Gus Van Sant. 104m. (R) Hi $89.95. IVE. V image: excel.

TRUE LOVE
1989. Annabella Sciorra, Ron Eldard; co.-wr./dir. Nancy Savoca. 101m. (R) Hi cc $89.95. MGM/UA. V image: good.

25X5: THE CONTINUING ADVENTURES OF THE ROLLING STONES
1990. Mick Jagger, Keith Richards, Brian Jones; ex. prod. Lorne Michaels. 130m. Hi $19.95. LV $49.95. CMV. V image: excel.

BY JON YOUNG

Drama

Yes, one person *can* make a difference. At least that's the message of this month's dramas, which range from morality plays to shameless pulp trash. At the respectable end of the spectrum, *Dead Poets Society* invades *Masterpiece Theatre* territory to visit a staid New England boys school in crisis. The recipe's simple: Take one iconoclastic teacher (Robin Williams), mix with impressionable young men and watch the establishment blow a fuse. Although director Peter Weir has elicited strong performances from his cast, the obvious quality of the characters and events won't make anyone forget Jean Brodie.

As demonstrated in *Good Morning, Vietnam*, Williams has learned to inhabit a role without completely overwhelming the surroundings. His John Keating is an English teacher with a mission: to help his students become vital individuals—not conformist sheep—with the courage to "seize the day." While Williams can lapse into a stand-up shtick, it's hard to resist the manic exhortations and good-natured prodding as Keating conveys the passion of poetry to his boys. If reading Byron instills a lust for life, why not partake?

On screen more than their mentor, the disciples ably sustain the action. One's a shy, creative type, another a callow actor, the next a hard-core romantic, and so on. Inspired by Keating, they devote themselves to Art, founding the illicit club that gives the film its title. Their pursuit of beauty comes to a screeching halt when thespian Neil (Robert Sean Leonard) commits suicide, which gives antagonistic headmaster Nolan (Norman Lloyd) an excuse to banish Keating from the academy—echoing the fate of Williams' *Vietnam* character.

But *Dead Poets Society* leaves a sour aftertaste. Neil's overbearing father (Kurtwood Smith) clearly pushed the boy over the brink, but Keating's charismatic instruction ignited the situation in the first place. Considering the tragic outcome, it seems lazy and irresponsible to let his heroic standing go unquestioned.

There's no doubt about the heroism of Afrikaner Ben du Toit in *A Dry White Season*. Thoughtfully played by Donald Sutherland, he's a schoolteacher who transforms himself from apathetic slug to selfless anti-Apartheid warrior. Anyone who shares director Euzhan Palcy's righteous anger will respond to her sometimes riveting portrait of the horrors of South African "justice." However, despite the grimly fascinating details, not to mention slam-bang performances by Zakes Mokae and Marlon Brando, there's a clumsiness to the account that prevents it from having gut impact.

Blissfully complacent, Ben du Toit and his lovely wife and kids enjoy the good life—until their black gardener is tortured and murdered by police. Galvanized by this official brutality, Ben sets out to expose the crime, enlisting allies like sly cabdriver Stanley (Mokae), flamboyant anti-government barrister McKenzie (Brando) and sympathetic journalist Melanie (Susan Sarandon, in a dead-end part) for his doomed crusade. While Sutherland's quiet, deliberate portrayal suits the painful process of enlightenment, you have to wonder how the guy was so dense in the first place. And it's difficult to believe his loved ones would turn on him so completely, to the point of Judas-style betrayal. When *A Dry White Season* finally degenerates into a more conventional action picture, its edge has long since dulled.

On a lighter note, *The Fabulous Baker Boys* tells the tale of a low-rent lounge duo grappling with nasty realities. For 15 years, pianists Frank (Beau Bridges) and Jack Baker (Jeff Bridges) have worked cheap venues playing swill like "Feelings," but now even the crummy jobs are drying up. Desperate, they add slinky singer Susie Diamond (the impossibly thin Michelle Pfeiffer) to the lineup. Suddenly, they're hot stuff. Alas, Susie destroys the act when she leaves the Bakers, who can't gracefully return to

continued on page 90

Lone Wolves: Robin Williams (above) tells his pupils to question authority in *Dead Poets Society*, while Jeff Bridges and Michelle Pfeiffer have other activities in mind in *The Fabulous Baker Boys*.

REVIEWED

DEAD POETS SOCIETY
1989. Robin Williams, Ethan Hawke; dir. Peter Weir. 128m. (PG) Hi ss cc $89.95. LV $39.99. Touchstone. V image: excel.

A DRY WHITE SEASON
1989. Donald Sutherland, Marlon Brando; dir. Euzan Palcy. 105m. (R) Hi cc $89.98. CBS/Fox. V image: excel.

THE FABULOUS BAKER BOYS
1989. Michelle Pfeiffer, Jeff Bridges, Beau Bridges; dir. Steve Kloves. 116m. (R) Hi cc $89.95. IVE. V image: good.

BLACK RAIN
1989. Michael Douglas, Andy Garcia, Kate Capshaw; dir. Ridley Scott. 125m. (R) Hi ss cc no list price. LV $29.95. Paramount. V image: good.

BY JOHN WALKER

Comedy

June is "Black Comedy Month" here at *Video Magazine*, and for the most part, the pickings are grim in the best possible way. Woody Allen's *Crimes and Misdemeanors* is not a classic black comedy, to be sure, but it may be what future historians define as classic Woody Allen.

Sympathetic in spirit and pitch to *Hannah and Her Sisters*, *Crimes* puts a series of loosely connected relationships under Allen's moral microscope. Opthamologist Judah Rosenthal (Martin Landau), securely married to Miriam (Claire Bloom), insecurely carries on with Dolores (Angelica Huston), the classic tragic mistress. On a parallel track, unhappily married Cliff Stern (Allen) plays a documentry filmmaker who endures the humiliation of filming his insufferably successful brother-in-law, Hollywood mogul Lester (Alan Alda). But his trauma is temporarily balmed by the presence of Halley (Mia Farrow), a PBS-type producer who is more interested in Cliff's work-in-progress—a profile of Professor Levy, an eminent scholar of relationships.

The connecting character is Cliff's other brother-in-law, Ben (Sam Waterston), a rabbi who is both a patient of and a spiritual counselor to Judah. And while most of Allen's recent works hum with subdued conflict, *Crimes and Misdemeanors* boasts a fairly overt one—Judah's misguided acceptance of his brother Jack's (Jerry Orbach) offer to engineer a "hit" on the increasingly desperate Dolores.

Crimes and Misdemeanors is not really a comedy—but its subdued humor fills out the film, giving it just enough warmth. My father once suggested that Woody's giddy persona is so ingrained in audiences' consciousness that his appearance in a low-key endeavor like *Hannah and Her Sisters* was no less jarring than if Porky Pig had been inserted in his place. But as Woody enjoys a graceful maturation, he seems to integrate his work—and himself—with increasing success.

REVIEWED

CRIMES AND MISDEMEANORS
1989. Martin Landau, Anjelica Huston, Alan Alda; dir. Woody Allen. 104m. (PG-13) Hi ss cc $89.98. Orion. V image: good.

PENN AND TELLER GET KILLED
1989. Penn Gillette, Teller; dir. Arthur Penn. 91m. (R) Hi ss cc $79.95. LV $24.98. Warner. V image: good.

ERIK THE VIKING
1989. Tim Robbins, John Cleese, Mickey Rooney, Terry Jones; dir. Jones. 104m. $89.98. Orion. V image: good.

COLD FEET
1989. Keith Carradine, Sally Kirkland, Tom Waits; dir. Robert Dornhelm. 94m. (R) Hi $89.95. LV $39.95. IVE. V image: good.

Sitting Ducks: Penn Gillette (right) and Teller buckle down for a fight in *Penn & Teller Get Killed.*

Penn & Teller Get Killed could hardly be called a *pleasant* surprise—"pleasant" just isn't a factor in the P&T formula. But, taken as a whole, this collaboration with veteran director Arthur Penn has an integrity which is severed-head and shoulders above the duo's usual smart-ass magic act.

Penn & Teller Get Killed boasts a quick setup. As breezily as a magician asks a mark to pick a card, Penn Jillette uses a quasi-hip late-night TV show to make a simple request: He'd like someone to try to kill him. Simple enough. Too simple, maybe. How could there be no takers on an offer like that? But by the time *Penn & Teller Get Killed* hits its stride, Penn and his silent partner Teller have served up a platter of red herrings. In fact, they may have discovered a new genre: Zen-suspense.

Imagine *Help* directed by Luis Bunuel—and imagine that Penn & Teller have out-foxed the forces that would make them just another casualty in Hollywood's pop-hero strip-mine. Three thumbs up.

There are lots of battles to be fought in Terry Jones' *Erik the Viking*, not least of which is the struggle to free the movie from the formula that seems to rule the post-"Python" school of historical comedy: Take a grim slice of history, spice it with plenty of twentieth century cynicism and punctuate it with whimsically gargantuan special effects.

Erik the Viking has a striking premise. In the course of a rape-and-pillage excursion, Erik (Tim Robbins) finds him-

continued on page 92

Love and Death: Woody Allen pursues Mia Farrow (left) while Martin Landau (above) seeks a clear conscience in *Crimes and Misdemeanors.*

TAPE IS TAPE?

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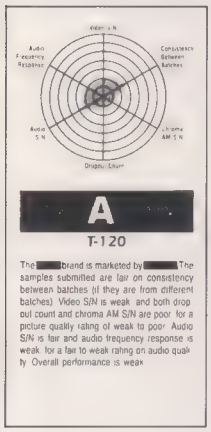

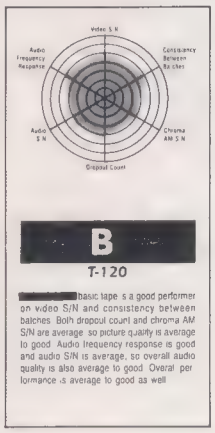

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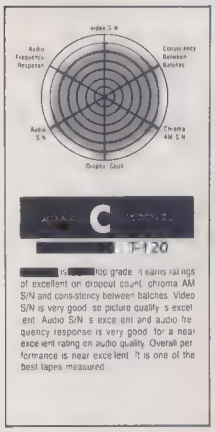

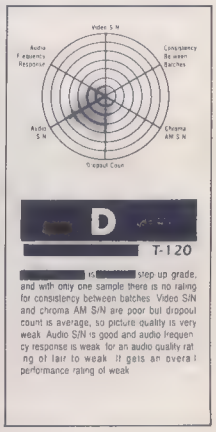

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BY MARIANNE MEYER

Kidvid

Many new kidvid releases are inspired by one simple rule—if it played on TV, why not put it on home video? It makes sense for producers trying to offset rising production costs, and occasionally makes available strong shows that otherwise would be doomed to oblivion. Then again, sometimes it just means more of the same old animated junk, albeit sans commercials. (In one sad case this month, it means nothing *but* a commercial!)

The release of *3-2-1 Contact* episodes on home video is an example of a good show reborn on tape. *Contact* was a staple of public broadcasting's own kiddie block of programming a few years back, an inspiring, award-winning show from Children's Television Workshop (creators of *Sesame Street*) that explained scientific concepts in an entertaining way for kids. Enhanced with new material, it's now available on video. *Flying!* features adventure segments from the TV show which demonstrate the joys of flight through you-are-there trips on a hot air baloon, a blimp and a sailplane. Besides putting the show's young hosts in the heart of the action, there are positive role models in the teenage glider pilot and female balloonist (in fact, *most* of the participants are female).

In studio sequences, a young male host presents easy-to-do activities that teach the basics of flight, from soap bubbles to kites and then on to passenger-carrying craft. Traditional jet airliners are mentioned only in passing—a big disappointment for flying enthusiasts—but the rest is fascinating and fun. While it might not have the repeatability of a strong music or story show, it's well worth seeking out as a library or rental option.

Imitation of Life: Winona Ryder and Michael Keaton in *Beetlejuice* (above) and their animated counterparts in the clever TV series of the same name (left).

I'll go on record—somewhat proudly, I might add—with the admission that I have not seen any of the *Police Academy* feature films in their entirety. I've seen all I care to see of the films through commercials and trailers and at family parties where younger relatives watch them in endless repetition. The films appear puerile and sophomoric if not downright stupid.

In its translation to an animated TV series and nearly simultaneous jump to home video, *Police Academy* is somewhat less offensive than it used to be, though it's still a lousy diversion for anyone seeking intelligent amusement, let alone respectable role models. Short educational segments on escaping a fire or bicycle safety (stuck between slapstick stories) are undermined by the nonsensical tone of the series itself. It's a rare television show that's so good it justifies purchasing home video versions during the broadcast run. *Police Academy*? Why bother?!

Even so, I'll readily admit my affection for *Beetlejuice*, another current hit TV series just out on tape. The *Beetlejuice* film was a wildly inventive, uniquely warped vision of the afterlife, successful in ways that even director Tim Burton's *Batman* wasn't. The cartoon series transfers the two main characters—the bizarro apparition and his human teenage pal Lydia—into a show that leaps across the void from live action to cartoon and may even benefit

REVIEWED

Cop Out: *Police Academy* cartoons on cassette.

3-2-1 CONTACT: FLYING!
1989. 30m. $9.95. Golden. Ages 8 to 13. V image: good.

POLICE ACADEMY: THE SERIES
1989. Anim. "The Good, the Bad and the Bogus" plus "Cops and Robots" 42m. $14.95. Warner. Ages 4 to 10. V image: good.

BEETLEJUICE
1989. Anim. "Pest of the West," "Stage Fright" and "Spooky Tree" 45m. ea. $14.95 ea. Warner. Ages 4 to 12. V image: very good.

THE ADVENTURES OF RONALD McDONALD: McTREASURE ISLAND
1990. Anim. 30m. ea. $9.95. Hi-Tops. Ages 2 to 7. V image: good

THE REAL CHAD ALLEN
THE REAL CHRIS YOUNG
1989. 25m. ea. $9.95 ea. Fox Hills. Ages 8 to 13. V image: good

from animation's particular freedom.

Many of the plots rely on Beetlejuice scaring off bad guys or taking his own manic wordplay seriously ("almost lost my head there..."). Some parents might find the content disconcerting, or feel their children are too sensitive for the show's reliance on ghostly, sometimes gross (though non-violent) humor. There's a growing—and not altogether positive—trend in children's TV to make shows that are self-consciously hip, skewed as much to adults who watch with their kids as to the kids themselves. Some of that archness exists here, but the concurrent imagination and cleverness make *Beetlejuice* a gas.

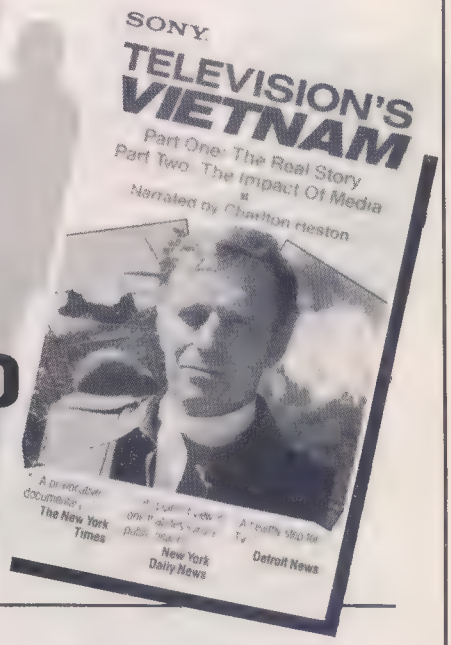
McTreasure Island, however, is a travesty on all counts. This home video debut of Ronald McDonald and his sales-pitch pals desecrates the original Robert Louis Stevenson story, and would be inexcusable even if it were a free giveaway with a Happy Meal. The fact that McDonald's actually charges people to purchase this half-hour of lame jokes, mediocre animation and barely subliminal advertising is truly frightening.

Another new, but not disturbing, trend in home video is the packaging of "up-close and personal" home videos focusing on young TV stars for the predominantly female teen market. When I was 13, I faithfully read *16 Magazine*, *Tiger Beat* and all the other teenybopper publications intended to keep me in touch with my fave raves. *The Real Chad Allen* and *The Real Chris Young* are the modern video equivalent. Here we get to sit next to a tank-topped Chad (I'm sorry—I still don't know who this guy actually is) as he rides on a roller coaster and talks about his fave movie, color, rock group, etc. Or go backstage with Chris (I *have* seen him before) as he makes a publicity appearance in New York City.

I doubt the target audience quite gets the unintentional humor of visiting Allen's acting class ("Everything he does is so *there*!" gushes one method-actress-in-training-bra). The Young tape is generally more appealing because its star is more natural and because its behind-the-scenes action illustrates some of the real work of show business.

I suppose I would have died for this opportunity when I was a love-struck prepubescent, and it's all fairly harmless fun to watch these wholesome young hunks spout off their platitudes on life, work and the perfect girl (to syrupy instrumental music, of course). As regards your own mooning woman-child, think of it this way—when she outgrows the tape next year, she can use it as a blank to record her next TV crush. ■

Who betrayed those who died in Vietnam?



Was it our own media?

James Reston of The New York Times has suggested that it was the reporters and cameramen who forced the withdrawal of American power from Southeast Asia.

Robert Elegant, who covered the Vietnam War for the L.A. Times, says that the fate of Vietnam was determined "on the printed page and the television screen."

Reed Irvine, chairman of Accuracy in Media, says our military victory in the 1968 Tet Offensive, was transformed by our own media into a defeat, with tragic results.

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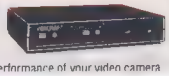

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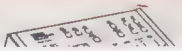

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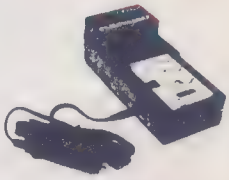

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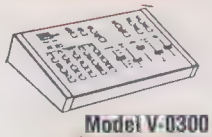

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EDITED BY STEVE DALY

Directory

HIGHLIGHTS OF THE MONTH

"Boxing's Best" Collection
1990. Profiles of three champs in *Ringside with Mike Tyson, Rocky Marciano* and *Jack Dempsey*, plus roundups *The Middleweights* and *The Heavyweights—"The Stylists."* 45-60m. ea. V only. $19.99 ea. HBO.

Babar: the Movie
1988. Anim. Dir. Alan Bunce. Pleasant adaptation of the French picture-books. 79m. (G) ss $24.95. IVE.

Carnival of Souls
1962. B&W. Candace Hilligoss, Sidney Berger, Frances Feist; dir. Herk Harvey. Effective low-budget chiller about woman who can't shake visions of the dead after she survives a car wreck. 91m. (restored from 80m.). Price N.A. VidAmerica.

A Child Is Waiting
1963. B&W. Burt Lancaster, Judy Garland, Gena Rowlands, Bruce Ritchey; dir. John Cassavetes. Moving portrait of psychologist (Lancaster) and frail volunteer (Garland) who work with retarded children, filmed documentary-style at an actual institution. 105m. $29.95. MGM/UA.

Dad
1989. Jack Lemmon, Ted Danson, Olympia Dukakis, Kathy Baker; wr./dir. Gary David Goldberg. Stockbroker cares for elderly father. Soggy script, good performances. 117m. (PG) ss cc. No list price. MCA.

Harvey
1950. B&W. James Stewart, Josephine Hull, Peggy Dow, Charles Drake; wr. Mary Chase, Oscar Brodney; dir. Henry Koster. Family pushes psychiatric treatment on gentle soul who imagines he has a six-foot rabbit companion. Daffy and charming. 104m. $19.95. MCA.

Casualties of War: Emily Lloyd and Bruce Willis relive the past in Norman Jewison's *In Country.*

In Country
1989. Bruce Willis, Emily Lloyd, Joan Allen, Kevin Anderson, Judith Ivey; dir. Norman Jewison. Teenage girl brings Vietnam vet out of his shell. Despite uneven story and Jewison's clumsy visual sense, D.C.-memorial finale packs a cathartic punch. 116m. (R) ss cc B V $89.95 LV dig. $24.98 8 $29.98. Also Sp.- sub. version (V only) $89.95. Warner.

Libeled Lady
1936. B&W. Jean Harlow, Myrna Loy, Spencer Tracy, William Powell; dir. Jack Conway. Breezy, hard-boiled comedy of reporter hired to discredit heiress who's suing his boss. 99m. $29.95. MGM/UA.

The Little Mermaid
1989. Anim. Wr./dir. John Musker, Ron Clements; with voices of Jodi Benson, Pat Carroll, Buddy Hackett. Inventive, fast-moving musical fairy tale, stolen by sea-witch Ursula. 83m. (G) ss cc $23.99 (after $3 rebate). Disney.

The Mormon Tabernacle Choir: Greatest Hits
1990. Scenes of U.S. countryside set to spirituals, popular songs; includes "Deep River," "Dixie," "Sunrise, Sunset," "Born Free." 44m. St V only. $19.98. Vestron.

Queen Christina
1933. B&W. Greta Garbo, John Gilbert, Ian Keith, C. Aubrey Smith, Reginald Owen; dir. Rouben Mamoulian. 17th-century Swedish matriarch falls in love with Spanish ambassador. Plot's nonsense, but oh that Greta. 100m. $29.95. MGM/UA.

Show Boat
1936. B&W. Irene Dunne, Allan Jones,

See next page for key to abbreviations.

Labels For Less

Forget Bette Davis eyes—what could be more engaging than a Jimmy Stewart drawl? **MCA** pays tribute to the gangly actor with the release of *Harvey* (see "Highlights"), accompanied by reissues of Stewart's entire Hitchcock catalogue (*Rope, Rear Window, Vertigo*, the 1955 remake of *The Man Who Knew Too Much*) and some of his best westerns, among them *Destry Rides Again, Winchester '73, Bend of the River* and *Shenandoah.*

Here's a switch: **MGM/UA** held back the release of *How to Succeed in Business Without Really Trying* on videocassette until two months *after* the unveiling of a letterboxed laserdisc edition. Debuting at $19.95, the *Succeed* tape is hidden in a promotion of re-releases including *Love and Death, Betrayed, Child's Play, Irma La Douce, I'm Gonna Git You Sucka, The Pink Panther Strikes Again, Pumpkinhead* and *Poltergeist III.*

Warner mixes "Guns & Roses" with 22 action and romance titles reduced to $19.98. The Valentines include *Crossing Delancey, Baby Doll, A Man and a Woman* and *Sunday in the Park with George*; tougher types may prefer rousers like *Dead-Bang, Manhunter, Mean Streets, McQ* and *Deliverance.* —SD

Keenan Wayans in *Git You Sucka*

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JVC TDV 531 BRAND NEW
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Magnavox CD3000 $166
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TEAC PD700M $189
6 Disc Changer • Dual D/A • 4x • Remote

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Sony D9 CALL
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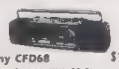

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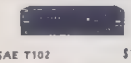

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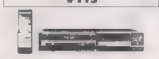

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Top Hat
1935. B&W. Fred Astaire, Ginger Rogers, Edward Everett Horton; dir. Mark Sandrich. Duo's finest, in a new transfer boasting much-improved sound and restored length. 99m. (from 93m.) $19.98. Turner.

The Twilight Zone, Vols. 1-4
1959-63. B&W. Nar. Rod Serling. Outstanding episodes of sci-fi TV series. Vol. 1: *The Invaders* (with Agnes Moorehead), *Nothing in the Dark* (Robert Redford). Vol. 2: *Time Enough at Last* (Burgess Meredith), *The Monsters Are Due on Maple Street* (Jack Weston, Claude Akins). Vol. 3: *Nightmare at 20,000 Feet* (William Shatner), *The Odyssey of Flight 33* (wr. Serling). Vol. 4: *Steel* (with Lee Marvin), *A Game of Pool* (Jack Klugman, Jonathan Winters). 50m. ea. $14.98 ea. CBS/Fox.

COMEDY

Animal Behavior
1989. Karen Allen, Armand Assante, Holly Hunter; dir. H. Anne Riley. Chimp researcher falls in love with music professor. 79m. (PG) ss cc V only. $89.99. HBO.

Dinner at Eight
1989. Marsha Mason, John Mahoney, Lauren Bacall, Charles Durning, Harry Hamlin, Ellen Greene; dir. Ron Lagomarsino. Made-

PROGRAM LEGEND

DATE
Varies according to type of program.
Films: original theatrical release.
Made-for-broadcast: first telecast.
Made-for-video: first release in any format.
Compilations: production of collected work.

FORMAT
All tape programs are available in Beta and VHS unless noted.
B: Beta cassette
V: VHS cassette
8: 8mm cassette
LV: videodisc in **CLV** or **CAV** format.

AUDIO
All available info is provided. Tapes generally have **Hi**-fi tracks; discs are **CX** encoded.
St: stereo
ss: Dolby surround stereo
cc: closed-captioned

IMAGE RATING
For theatrical releases, ratings of **excel.**, **good**, **fair** and **poor** refer to transfer quality and visual appearance; for non-theatrical programs, to overall visual quality.

ETCETERA
Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.
anim: animated
B&W: black & white
cas.: videocassette
comp.: compilation
czd.: colorized
dig.: digital
dir.: directed by
dub.: dubbed
let.: letterboxed
m.: minutes
n.a.: not available
nar.: narrated by
NR: not rated
pr.: produced by
RE: reissue
sim.: simulated
Sp.: Spanish
sub.: subtitled
TVM: made for television
wr.: written by
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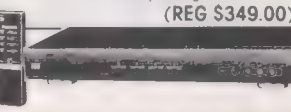

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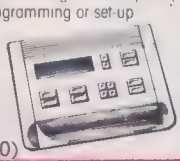

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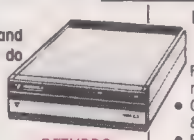

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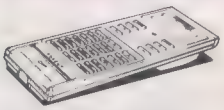

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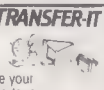

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NP22-Extra Batteries only $29.95 each!

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Special 20w bulb generates 60w of light intensity. New lightweight design. Plus-NiCd battery runs light up to 40 minutes! Includes charger and soft light filter!
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for-cable update of George Kaufman-Edna Ferber stage hit, markedly inferior to 1933 movie version. 95m. St $79.98. Turner.

Harlem Nights
1989. Eddie Murphy, Richard Pryor, Redd Foxx, Della Reese, Danny Aiello, Arsenio Hall, Jasmine Guy; wr./dir. Murphy. Dreadful, mean, foul-mouthed period comedy features Murphy as '30s nightclub owner. 118m. (R) ss cc B $29.95 V no retail price. Paramount.

Let It Ride
1989. Richard Dreyfuss, David Johansen, Teri Garr, Allen Garfield; dir. Joe Pytka. Gambler stakes everything on racetrack tip. 91m. (PG-13) ss cc B $29.95 V no retail price. Paramount.

National Lampoon's Christmas Vacation
1989. Chevy Chase, Beverly D'Angelo, Randy Quaid; wr./co-pr. John Hughes; dir. Jeremiah S. Chechik. Griswold family makes the season bleak. 97m. (PG-13) ss cc $89.96 8 $29.98. Also Sp.-sub. version (V only). Warner.

Wedding Band
1990. William Katt, Joyce Hyser; dir. Daniel Raskov. Romance between lounge-band musician, bridal-registry manager. 85m. (R) ss V only. $89.95. RCA/Columbia.

Worth Winning
1989. Mark Harmon, Lesley Ann Warren, Madeline Stowe, Andrea Martin; dir. Will Mackenzie. Bachelor bets he can become engaged to three women at once. 103m. (PG-13) ss cc $89.98. CBS/Fox.

DRAMA

Desperate
1947. B&W. Steve Brodie, Audrey Long, Raymond Burr; dir. Anthony Mann. Trucker gets blame when his vehicle is used in a robbery. 73m. $19.98. Turner.

The Girl in a Swing
1989. Meg Tilly, Rupert Frazer; wr./dir. Gordon Hessler. Woman tries to conceal dark past from her psychically gifted husband. 119m. (R) ss cc V only. $89.99. HBO.

Hearts of Fire
1987. Fiona, Rupert Everett, Bob Dylan; dir. Richard Marquand. Dylan portrays rock recluse (there's a stretch) who hires unknown Fiona for concert-tour backup band. 95m. (R) ss cc $89.95. Warner.

Immediate Family
1989. Glenn Close, James Woods, Mary Stuart Masterson, Kevin Dillon; dir. Jonathan Kaplan. Infertile couple hires teenage surrogate mother. 99m. (PG-13) ss cc $89.95. RCA/Columbia.

The Last Days of Patton
1986. George C. Scott, Eva Marie Saint, Richard Dysart, Ed Lauter, Murray Hamilton; dir. Delbert Mann. TV-movie sequel follows outspoken general's fall from power. 146m. cc $89.98. CBS/Fox.

The Rose Garden
1989. Liv Ullmann, Maximilian Schell; dir. Fons Rademakers. Ullmann plays lawyer who helps Holocaust survivor expose German war criminal. 112m. $89.95. Cannon.

Welcome Home
1989. Kris Kristofferson, JoBeth Williams, Sam Waterston, Trey Wilson; dir. Franklin J. Schaffner. Pilot reported killed in Vietnam shows up 17 years later. 92m. (R) $89.98. Vestron.

When the Whales Came
1989. Paul Scofield, Helen Mirren, David Threlfall; dir. Clive Rees. Cautionary tale about English fishing village cursed after fishermen kill school of narwals. 100m. (PG) ss cc $89.98. CBS/Fox.

ACTION

An Annapolis Story
1955. John Derek, Diana Lynn, Kevin McCarthy; dir. Don Siegel. Two brothers enrolled in Navy pilot program court same woman. 81m. $19.98. CBS/Fox.

Cold Front
1989. Martin Sheen, Michael Ontkean, Beverly D'Angelo; dir. Paul Bnarbic. Drug Enforcement agent tracks hitman-turned-

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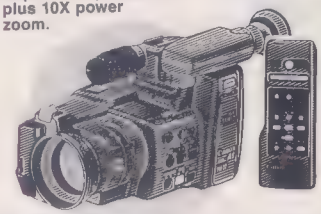

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murderer. 94m. (R) St cc V only. $89.99. HBO.

Halls of Montezuma
1950. Richard Widmark, Jack Palance, Karl Malden, Robert Wagner, Jack Webb; dir. Lewis Milestone. Marines in WW II Pacific. 113m. $19.98. CBS/Fox.

Hell's Angels on Wheels
1967. Jack Nicholson, Adam Roarke, Sonny Barger; dir. Richard Rush. Gas station attendant (Nicholson) joins biker gang. 95m. $29.98. VidAmerica.

Next of Kin
1989. Patrick Swayze, Adam Baldwin, Helen Hunt; dir. John Irvin. Younger brother avenges murdered cop. 109m. (R) ss cc B $29.98 V $89.95. Also Sp.-sub. version (V only). Warner.

To the Shores of Tripoli
1942. John Payne, Maureen O'Hara, Randolph Scott; dir. H. Bruce Humberstone. Marine commission transforms callous, rich youth into caring hero. Fooey. 85m. $19.98. CBS/Fox.

VIDEODISCS

The Abyss
1989. Ed Harris, Mary Elizabeth Mastrantonio. Action/sci-fi. 140m. (R) ss cc let. dig. 3 sides. $49.98. CBS/Fox.

Anastasia
1956. Ingrid Bergman, Yul Brynner. Drama. 105m. St dig. let. $59.98. CBS/Fox.

Babes on Broadway
1941. B&W. Mickey Rooney, Judy Garland; dir. Busby Berkeley. Musical. 118m. 3 sides. $39.95. MGM/UA.

Cabin in the Sky
1943. B&W. Eddie Anderson, Ethel Waters, Lena Horne; dir. Vincente Minnelli. Musical. 100m. $34.95. MGM/UA.

Cover Girl
1944. Rita Hayworth, Gene Kelly. Musical. 107m. dig. $34.95. RCA/Columbia.

Dad See *Highlights*. ss cc 3 sides. $39.98. MCA.

Footlight Parade
1933. B&W. James Cagney, Ruby Keeler. Musical. 104m. $34.95. MGM/UA.

The Garden of Allah
1936. Marlene Dietrich, Charles Boyer, Basil Rathbone. Romance. 80m. dig. CAV side 2. $39.98. CBS/Fox.

It's Always Fair Weather
Gene Kelly, Cyd Charisse. Musical. 102m. St let. dig. $34.95. MGM/UA.

Pauline at the Beach
1983. Dir. Eric Rohmer. Comedy. 94m. (R) sub. dig. $49.95. Image.

Smithsonian Laserdisc Collection
1989. Documentary. 6 discs: *Dinosaurs, First Ladies, The Flying Machines, Gems and Minerals, Insects, The National Zoo.* CAV cc dig. $29.95 ea. LumiVision.

Spellbound
1945. B&W. Ingrid Bergman, Gregory Peck; dir. Alfred Hitchcock. Suspense. 111m. cc $39.98. CBS/Fox.

Sweeney Todd
1982. Angela Lansbury, George Hearn. Musical. 139m. St dig. 3 sides. $59.95. Image.

The Three Faces of Eve
1957. B&W. Joanne Woodward, Lee J. Cobb. Drama. 91m. St dig. $59.98. CBS/Fox.

SOURCES

Tapes and discs are not available for sale directly from companies listed unless the phone number given specifies "orders." See end of listings for phone/mail-order distributors that may be able to help locate desired releases.

Cannon Video, 8670 Wilshire Blvd., Beverly Hills, CA 90211; 213-967-2226.

CBS/Fox Video, 1211 Sixth Ave., New York, NY 10036; 212-819-3200.

The **Criterion** Collection, Voyager Co., 1351 Pacific Coast Hwy., Santa Monica, CA 90401; 213-451-1383, orders 800-446-2001, in CA 800-443-2001.

Walt **Disney** Home Video, 500 S. Buena Vista St., Burbank, CA 91521; 818-840-1111.

HBO Video, 1100 Sixth Ave., New York, NY 10036; 212-512-1000.

Image Entertainment (Videodiscs), 6311 Romaine St., Hollywood, CA 90038; 213-468-8867, 800-421-4585.

IVE, 15400 Sherman Way, P.O. Box 10124, Van Nuys, CA 91410-0124; 818-908-0303.

LumiVision, 1490 Lafayette St., Denver, CO 80218; 303-860-0400.

MGM/UA Home Video, 10000 Washington Blvd., Culver City, CA 90232; 213-280-6000, orders 800-443-5500 ext. 798.

MCA Universal Home Video, 70 Universal City Plaza, Universal City, CA 91608; 818-777-4315.

Orion Home Video, 410 Park Ave., New York, NY 10022; 212-888-4500.

Paramount Home Video, 5555 Melrose Ave., Los Angeles, CA 90038-3197; 213-468-5000.

Pioneer LDCA, 2265 East 220 St., Long Beach, CA 90810; 213-835-6177.

RCA/Columbia Pictures Home Video, 3500 West Olive Ave., Burbank, CA 91505; 818-953-7900.

Turner Home Entertainment, 1 CNN Center, Atlanta, GA 30348; 404-827-1013.

Vestron Video, Box 10382, Stamford, CT 06901; 203-978-5400; orders ext. 2652.

VidAmerica Inc., 235 East 55th St., New York, NY 10022; 212-355-1600.

Warner Home Video, 4000 Warner Blvd., Burbank, CA 91522; 818-954-6000.

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Facets Multimedia, 1517 West Fullerton Ave., Chicago, IL 60614; 800-331-6197.

Laser Island (Videodiscs), 1810 Voorhies Ave., Brooklyn, NY 11235; 718-743-2425.

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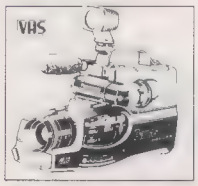

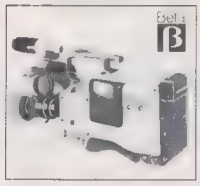

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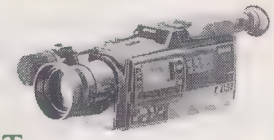

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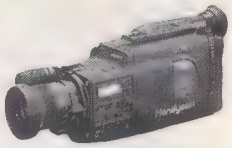

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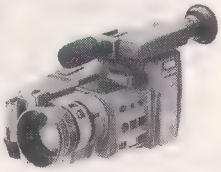

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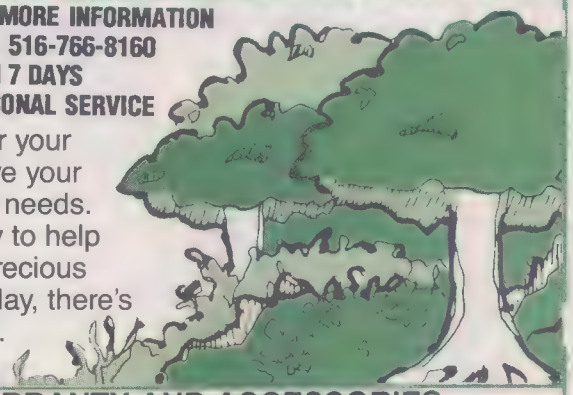

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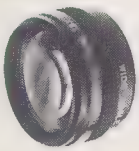

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EDITOR'S CHOICE

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early footage holds it all together, proving finally that the band had very few peers at its peak.

But the tape's second half can only mirror the Stones' decline. As they begin their inexorable slide toward Las Vegas (they've already played Atlantic City), and sweaty club dates give way to booming stadium shows, '60s excitement turns to cold, hard calculation in the '70s and '80s.

Even so, both former and current fans will find much to like in *25x5*. The pristine source material—both pictures and sound push the limits of the VHS format—lends the tape an aura of historical significance. Besides, half a loaf is better than none, especially for long-undernourished fans of the Rolling Stones. ■

DRAMA

continued from page 69

the dives after a taste of glory.

While none of this is terribly startling, the players bring an offhand charm to writer/director Steve Kloves' airy dialogue. Beau Bridges is memorably bland as the older, more responsible, less talented Frank; brother Jeff epitomizes repressed anger as sullen, chainsmoking Jack, who yearns for the courage to play real music (i.e., jazz). The brothers work off each other so well that Pfeiffer seems like a fifth wheel at times; still, Susie makes a stylish, alluring contrast to the rumpled Bakers. Above all, *The Fabulous Baker Boys* succeeds in suspending a willing viewer's disbelief: However celebrated Pfeiffer's sultry rendition of "Makin' Whoopee," she can barely carry the tune. And it doesn't matter one bit.

On the other hand, there's little to like about *Black Rain*, a visually striking, tiresome cop film from director Ridley Scott (*Blade Runner*). As Nick Conklin, a seedy New York detective pursuing bad guys in the Japanese metropolis of Osaka, Michael Douglas projects belligerence with alarming gusto. The big guy swaggers around town like Rambo, dishonors his proper Japanese counterpart (Ken Takakura) and generally acts like the ugly American. Andy Garcia is considerably more appealing as Nick's ill-fated partner; Yusaku Matsuda cuts a bold figure as a renegade punk gangster. Kate Capshaw wears fancy clothes and adds nothing. Bombarding the eye with dazzling light and shadow, numbing the brain through overwrought, improbable plot twists, *Black Rain* is an empty, inconsequential show. ■

TECH TIPS

Video visor

A simple homemade sunshield will allow you to stand back from your camcorder and still use the viewfinder with ease. To make one, cut out the bottom of a ten-ounce paper drinking cup so the cup fits snugly over the viewfinder. Remove the cup and spray the inside with flat black paint. Let the paint dry, then fit the cup back onto the viewfinder.

R.C. Nanney
Lawndale, N.C.

Color me sepia

To simulate that old-time sepia look in your tapes, white-balance your camcorder using a light blue card instead of white. The resulting brownish tone will give your tapes a nice antique tint.

Blur control

Fades are an effective way to separate unrelated scenes or denote the passage of time. But if your camcorder does not have a fade control, another effective way to separate two scenes is to "blur" in and out. Set the camcorder to manual focus and turn the lens to blur the picture at the right moment. You'll need both hands to run the camcorder and focus the lens, so mount the camcorder on a tripod.

Coming clean

Commercial eyeglass cleaners often contain silicone or lubricants that are too abrasive for camcorder lenses, which use coated optics. Instead, try lintless lens-cleaning tissue and liquid cleaner. They are relatively inexpensive and available at any well-stocked camera store.

Gilding the legends

When connecting cables to a VCR, it's sometimes difficult to see the legends on the jacks if they're imprinted in black plastic. Try dabbing a little silver or gold model paint on the raised letters with a small paintbrush. The legends become much easier to see.

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COMEDY

continued from page 70

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TECH SPEAK

continued from page 24

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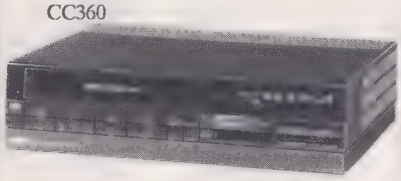

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combining video images from two different sources. The Spectrum 500 stores 512 lines of video at one time, and provides separate inputs and outputs for composite and S-video signals.

Time-base correction has only begun to trickle down to consumer-grade video components, and in limited forms. But as the cost to implement this useful signal enhancer continues to decline, you can bet that time-base correction will turn up on more models in seasons to come. ■

NEC VCR

continued from page 27

the main display holds jacks for headphones and camera control, as well as inputs for S-video, video, and left and right audio. The audio/video inputs on the rear automatically disengage if plugs are inserted into the front jacks.

The control compartment door opens to reveal the cassette hatch. The hatch sits atop rotary controls for phones level, sharpness and manual tracking; sliders for left and right record level; a button for time adjustment (clock setting) and slide switches for auto/manual tracking, tuner stereo/SAP, three remote control modes, T-120/T-160 tape remaining, edit, video/S-video line in and S-VHS auto/off.

The main operating controls line the inside of the door. The rows nearest the front contain buttons for eject, counter/time remaining, play, stop, pause/still, counter reset, segment record delay, segment record, channel down, channel up, tape return, rewind/search, fast forward/search, SP/EP and record. The next two rows have buttons for VCR/TV, digital video noise reduction (DVNR), index, search, time search, input, insert edit, display dimmer, index write and erase, stereo/left right output, hi-fi/normal output, program, clear, check shift back and forward and timer record.

The rear panel holds the power cord, an unswitched AC outlet and a depression with input and output connectors and switches for remote control on/off and RF output channel 3/4/off. Single RF in and out F-connectors are provided for VHF, UHF and cable.

Video and S-video each get one input and one output jack, but there are two stereo output pairs and only one input pair for audio. There's also a mini phone jack for camera control.

The remote control is unusual because it is wider than it is deep and because its LCD screen shows the functions of five multi-task buttons.

The LCD screen has buttons at the left for audio/display, search and digital. These determine the function of the multi-task buttons below the left end of the screen. If audio/display is selected the buttons control hi/fi normal, stereo/left/right, dimmer, onscreen and tape remaining. If search is selected, they control index write, index erase, index search, time search and tape return. If digital is selected, they control strobe, digital memory, DVNR on/off, and DVNR levels.

Operation. Using the DS-8500U is fairly easy because of a number of automatic operations, like auto power on when a cassette is inserted, auto play if the tab is missing, auto power off at the end of rewind (if power is turned off during rewind) and cassette eject even with the power off. The door over the cassette hatch means an extra step before using these auto functions, but it probably makes decorators happy.

The shuttle dial provides easy bidirectional control of slow and fast speeds, but there is no provision for single frame stepping. Index read, write, search and time (counter) search makes getting to desirable portions of a tape easy. The LCD on the remote allows triple use of the function buttons, but reading the legends is not easy if room lights are very low—backlighting the screen would help.

The DS-8500U's digital effects include picture memory with sound, useful for holding phone numbers, recipes and interesting pictures before they disappear from the screen. Its strobe updates the captured picture every 1/6, 1/3 or 1/2-second; the sound continues normally. The digital effects may be used during playback or while watching TV, making them doubly useful.

Front panel inputs help immensely when copying tapes from a camcorder or as an alternate means of connecting an external source to a TV without front panel inputs, and automatic disabling of rear inputs saves a step. Except for missing options like audio and video dubbing, frame advance and synchro edit, operation is excellent.

Performance. The DS-8500U delivers a horizontal resolution of 400 lines on S-VHS recordings and 240 to 250 lines on VHS. The unweighted luminance signal-to-noise ratio at the S-video output is 43.4 decibels at SP and 41 dB at EP. The weighted luminance S/N

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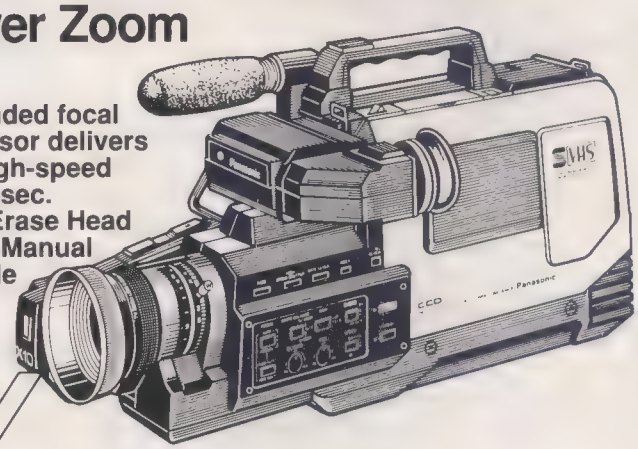

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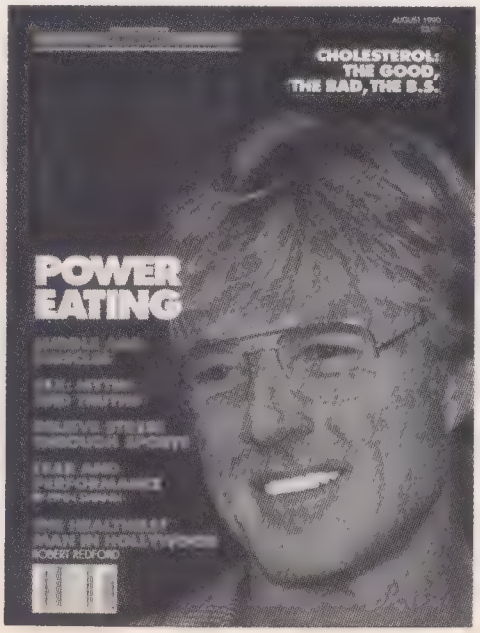

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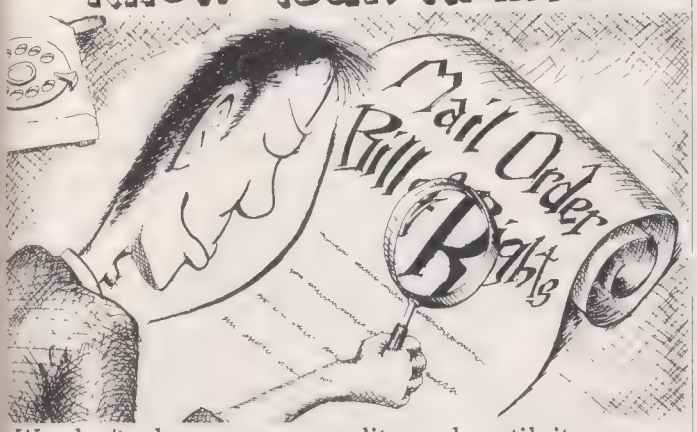

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Conclusion. Although we can quibble with a few choices, like putting a door in front of the cassette hatch and omitting frame advance, the DS-8500U is an easy-to-use VCR with very good to excellent picture quality and excellent audio quality. We rate it excellent overall and recommend it to anyone not needing precise editing capability or the few missing functions. At a suggested price of $1,499 it is competitive with top S-VHS VCRs. ■

PANASONIC

continued from page 31

remote's front is TV-oriented, with controls in three groups: buttons for power, eject and timer at the top; followed by buttons for monitor, input, mute and sleep, along with a volume up/down rocker; concluding with a ten-digit keypad and channel up and down buttons.

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continued on page 120

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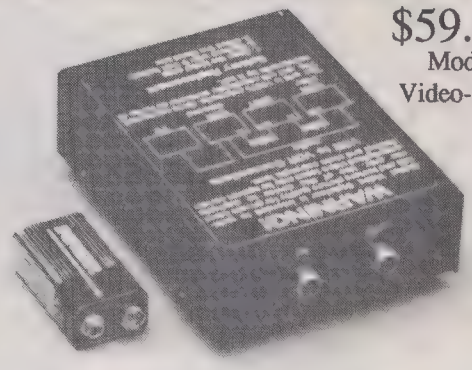

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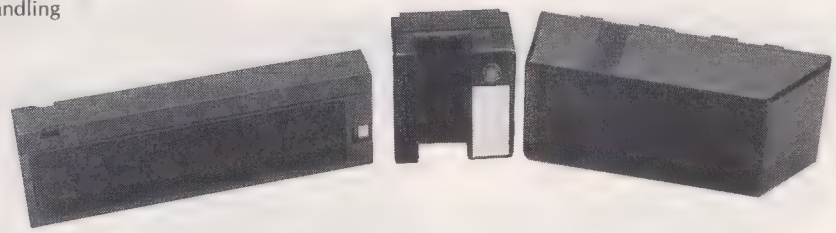

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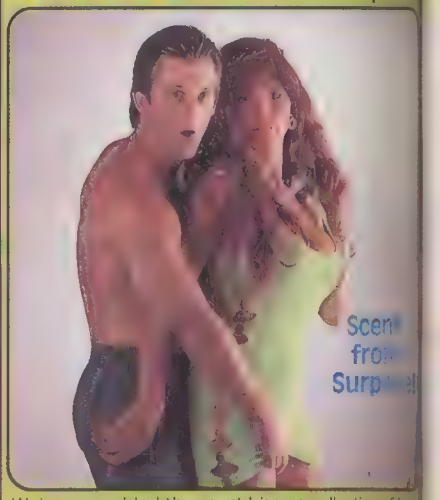

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❑ Pumping	❑ Dolls
❑ Undercover	❑ &
❑ Boner Babes	❑ Sizzling She-Males
❑ Chicks With	❑ Bulging Skirts
❑ Femme Jocks	❑ Half N Half
❑ Tops & Bottoms	❑ Born Male
❑ Trans Way	❑ Lovely Leilani
❑ Filled	❑ Best Of Julie Bond
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❑ Fake Out	❑ Gender Bender
❑ Tour De Trans	❑ Bizarre Babes
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Slip Into Ginger and Amber—Ginger Lynn, Amber Lynn, Stacey Donovan in a masterpiece produced by Anthony Spinelli. The ladies are determined to outdo one another in their race to fulfill their wildest fantasies. These "blonde bombshells" have never looked better that they do in this classic release. Time Approximate 1 Hour 15 Min.

Heavenly Desire—Seka, Serena, Jamie Gillis and Heather Gordon make video history in this award-winning classic about two very sexy angels returning to earth. Seka really sizzles as she stirs up lots of sexy fun between mortals. She also finds the time to get in on the fun! Time Approximate 1 Hour 10 Min.

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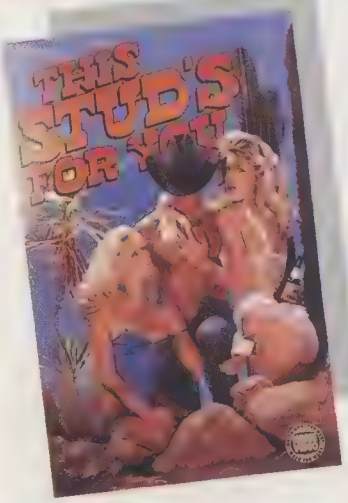
Please note: Due to the extremely unusual nature of this offer we reserve the right to return any order, unopened, after the first 5,000 sets have been sold.

Virgin Heat—Gail Force, Brittany Stryker and Lois Ayres go on a sex spree that just doesn't end. They volunteer to test a new aphrodisiac for a slightly mad scientist. The magic formula can cure impotency and turn bashful beauties into blazing hot lovers! Time Approximate 1 Hour 12 min.



This Stud's For You—Bunny Bleu, John Holmes and Stacey Donovan. Stacey and Bunny are assigned the task of picking the "Stud of the Year" from lots and lots of entries. The key issue seems to be whether stamina is more of an asset over size. The days before the ceremony are filled with moans of delight even though the girls do their best to remain impartial. Time Approximate 1 Hour 7 Min.

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- ❑ [redacted]
- ❑ [redacted]
- ❑ [redacted]
- ❑ [redacted]
- ❑ Love Glue
- ❑ [redacted]
- ❑ Suck Sessions
- ❑ [redacted]
- ❑ Against All Bod's
- ❑ Lewd N' Nude
- ❑ Three Way [redacted]
- ❑ Joint Efforts
- ❑ Butts Up
- ❑ Undercover Affair
- ❑ Bi Bi Butt Slammers
- ❑ Two Into One
- ❑ Dirty Deeds
- ❑ One Bi Two
- ❑ Mixed Nuts
- ❑ Swingtime
- ❑ Three Way Split
- ❑ [redacted]
- ❑ Oral Delights
- ❑ Bi Ways
- ❑ [redacted]
- ❑ Xtra Partners
- ❑ [redacted]
- ❑ [redacted]
- ❑ [redacted]
- ❑ [redacted]
- ❑ [redacted] Lovers
- ❑ [redacted]
- ❑ Oral Addicts
- ❑ Lust Triangle
- ❑ Nuts To Sluts
- ❑ Up For Grabs
- ❑ Bi-Sexual Lust
- ❑ Lust Seekers
- ❑ Non-Stop Orgy
- ❑ Three's Company
- ❑ [redacted]
- ❑ Carnal Coupling
- ❑ Pleasure Seekers
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All models are 18 yrs. or older depicting sexually consenting adults. Records on file.

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- ❑ Jim Bentley
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- ❑ Frank Strong
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- ❑ Nuts To Butts
- ❑ Lockeroom Licks
- ❑ [redacted]
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- ❑ Think Big
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- ❑ Dip Stick
- ❑ Tight Buns
- ❑ Black & White Boys
- ❑ Cum Hungry Hunks
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- ❑ Rammed Rods
- ❑ Fresh Meat
- ❑ Latin Loverboy
- ❑ Stroke N' Choke
- ❑ Plug Away
- ❑ Round Pound
- ❑ Puckered Pokes
- ❑ [redacted] Creme
- ❑ Endless Loads
- ❑ [redacted] Jocks
- ❑ [redacted] Alley
- ❑ Hot Juice
- ❑ Suck Machine
- ❑ Tush Push
- ❑ Licked & [redacted]
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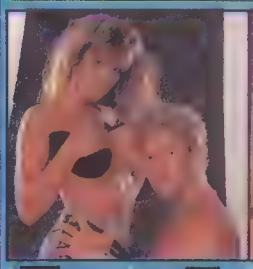

- ❑ [redacted] Salami
- ❑ Lesbian Lovers
- ❑ A Little Cream
- ❑ Oral [redacted]
- ❑ Ooze
- ❑ [redacted] Cravings
- ❑ [redacted] Dolls
- ❑ Dark & Sweet
- ❑ [redacted] Suckers
- ❑ Cream Cheeks
- ❑ Up Service
- ❑ Hung for Fun
- ❑ Deep [redacted]
- ❑ Butt Busters
- ❑ [redacted] Shots
- ❑ Oral Babes
- ❑ Cum on my [redacted]
- ❑ Hot Babes
- ❑ [redacted] Jammers
- ❑ [redacted]
- ❑ Ebony Delights
- ❑ 3-way Sex
- ❑ [redacted] Lust
- ❑ [redacted] My [redacted]
- ❑ [redacted]
- ❑ Super Suits
- ❑ Eat My [redacted]
- ❑ [redacted] Dipping
- ❑ Sticky Stuff
- ❑ Shaved Babes
- ❑ [redacted] Invasion
- ❑ Horny Holes
- ❑ Lic-a Stick
- ❑ Black Balled
- ❑ Double Suck Off
- ❑ [redacted] Heat
- ❑ Super Lips
- ❑ [redacted] Pals
- ❑ Fat [redacted]
- ❑ Porno [redacted]
- ❑ Oil Check
- ❑ Fanny [redacted]
- ❑ Puss To [redacted]
- ❑ Cooze Queens
- ❑ Mr. Stiff
- ❑ Make Me [redacted]
- ❑ Suck My Nuts
- ❑ Luscious Lez's
- ❑ Dip Stick
- ❑ Wet & Juicy
- ❑ Back Attack
- ❑ Wet All Over
- ❑ Bang-A-Thon
- ❑ Suck my [redacted]
- ❑ Eat my [redacted]
- ❑ [redacted] Baths
- ❑ [redacted] Masters
- ❑ Triple Treat
- ❑ [redacted] Poking
- ❑ The Jizz Biz
- ❑ [redacted] Grinding
- ❑ Cream Bath
- ❑ Clam Dip
- ❑ Butt Bash
- ❑ [redacted]
- ❑ Terrific Tata's
- ❑ Hand Job
- ❑ Big [redacted] Ball
- ❑ [redacted] Lapping
- ❑ Rump Hump
- ❑ 3-Way Munch
- ❑ Luv so Deep
- ❑ Soul Sucking
- ❑ Twice As Nice
- ❑ Ball Riding
- ❑ Jugg [redacted]
- ❑ Lunch Time
- ❑ [redacted] Spread
- ❑ Bi Bop
- ❑ Hung & Hairy
- ❑ Hot Muffin
- ❑ Keep On [redacted]
- ❑ Hairless [redacted]
- ❑ Uninhibited [redacted]
- ❑ [redacted] on Top
- ❑ High Class [redacted]
- ❑ [redacted] Lovers
- ❑ [redacted] & Ball Story
- ❑ Juice Soaked Pantie
- ❑ Dirty Deeds
- ❑ Pubic Display
- ❑ Wham! Bam!
- ❑ Hard On Queens'
- ❑ Solitaire Sex
- ❑ Pudpullers
- ❑ [redacted] Together
- ❑ Lesbian Delights
- ❑ I Need It, Bad
- ❑ Poon Struck
- ❑ Eat My [redacted]
- ❑ Moonlight Cooze
- ❑ [redacted]
- ❑ Gal Pals
- ❑ Fill Up [redacted]
- ❑ Cheek Peeks
- ❑ X Cooze Me
- ❑ Black [redacted]
- ❑ [redacted] Watch
- ❑ Share Me
- ❑ Right on Target
- ❑ MegaBreast
- ❑ Silky Slit
- ❑ Moby [redacted]
- ❑ Long Dongs
- ❑ [redacted] Stuffers
- ❑ Love Showers
- ❑ Saggy Baggys
- ❑ [redacted] Balling
- ❑ Down My Pole
- ❑ Honzontal Bop
- ❑ Pink [redacted]
- ❑ Double Donged
- ❑ Tight Hot [redacted]
- ❑ Filthy [redacted]
- ❑ Good Eatin'
- ❑ Breast Strokes
- ❑ Shaved Creams
- ❑ Illicit Affairs
- ❑ Beyond Oral
- ❑ Dream Creams
- ❑ Two On One
- ❑ [redacted] Tunnel
- ❑ Fist Long [redacted]
- ❑ Super Sex [redacted]
- ❑ Dirty Desires
- ❑ D-Cup Delights
- ❑ Free Sex
- ❑ Double Dong
- ❑ All Male [redacted]
- ❑ Big 10 Inch
- ❑ [redacted] Anne
- ❑ [redacted] Plugging
- ❑ Rated XXX
- ❑ Hot [redacted]
- ❑ Quick Licks
- ❑ [redacted] Minute
- ❑ Jugg Jerk Off
- ❑ Nasty Girls
- ❑ Lip Stretcher
- ❑ [redacted] Antics
- ❑ Bi-Ways
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- ❑ Sucking Sapphos
- ❑ Four Way [redacted]
- ❑ [redacted] Plunger
- ❑ Boy-Girl-Boy
- ❑ Black Poon
- ❑ Up All Night
- ❑ [redacted] Bath
- ❑ Watch Me [redacted]
- ❑ [redacted] Lesbians
- ❑ Love Bud
- ❑ Doggie Style
- ❑ All Male Orgie
- ❑ D-Cup Darling
- ❑ Bun Butter
- ❑ Kingsize cocks
- ❑ Count Me In
- ❑ Tight [redacted]
- ❑ Hardballin
- ❑ Bi-Bi Love
- ❑ Big [redacted]
- ❑ Nasty Nymphos
- ❑ Cum Drenched
- ❑ Endless Orgies
- ❑ Bottoms Up
- ❑ Wild For [redacted]
- ❑ Tush Push
- ❑ King Kong Dong
- ❑ Bun Lovers
- ❑ Lick My [redacted]
- ❑ Sucking Sisters
- ❑ Blonde is Better
- ❑ Tons of Butt
- ❑ Skin [redacted]
- ❑ Horny Honey
- ❑ Tailgatters
- ❑ Wetter Dreams
- ❑ Rump Raunch
- ❑ Nasty Nymphs
- ❑ Muff Burgers
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- ❑ Get The Shaft
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- ❑ Drilling
- ❑ Bulls eye
- ❑ Knob Job
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- ❑ Multimania
- ❑ Sticky Buns
- ❑ G-Spot Gals
- ❑ Lolly Pop
- ❑ Phone Sex
- ❑ Ram My [redacted]
- ❑ Lady Lust
- ❑ [redacted] Hungry
- ❑ Slurping [redacted]
- ❑ Craving [redacted]
- ❑ Snacking [redacted]
- ❑ [redacted] Frenzy
- ❑ Hot Rods
- ❑ Kinky [redacted]
- ❑ Dildo Drilling
- ❑ Up Her [redacted]
- ❑ Morel Morell
- ❑ Pleasure Party
- ❑ Acts Of Love
- ❑ [redacted] Traps
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- ❑ Pull My Peter
- ❑ [redacted] Crazed
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- ❑ [redacted] Playing
- ❑ Ripe Cherrys
- ❑ Oreo Action
- ❑ Hard [redacted]
- ❑ [redacted] On My [redacted]
- ❑ Tender [redacted]
- ❑ Cherry Busters
- ❑ [redacted] Wacker
- ❑ [redacted] Luckin Dolls
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- ❑ Bone Me
- ❑ Booby Prize
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- ❑ [redacted]
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- ❑ Spread Shots
- ❑ [redacted] Party
- ❑ Tasting It All
- ❑ Lube Job
- ❑ Keep on Pumping
- ❑ Slick Poker
- ❑ Stuff It
- ❑ [redacted] Acts
- ❑ Womb Broom
- ❑ Hotel Hookers
- ❑ Well Hung
- ❑ Carnal Desires
- ❑ Long Rider
- ❑ Deeper Yet
- ❑ Finger [redacted]
- ❑ Blowing Lips
- ❑ Nut Busters
- ❑ Dripping Holes
- ❑ Erect Nips
- ❑ Milking It
- ❑ Hot Rocks
- ❑ Lunch Box
- ❑ [redacted]
- ❑ Fill Her Up
- ❑ Go For It Dude
- ❑ Hairy Holes
- ❑ Plaything
- ❑ Snack Time
- ❑ [redacted] Poking
- ❑ Shoving sex
- ❑ Hooters
- ❑ Salami Stuff
- ❑ Plenty Of Prick
- ❑ Gooey Gonads
- ❑ Hard And Hot
- ❑ Weenie Riders
- ❑ Summer Lust
- ❑ Flute My Pole
- ❑ [redacted] Alleyway
- ❑ Leaking Loins
- ❑ Coed [redacted] Feast
- ❑ Backside Balling
- ❑ Tongue Titting
- ❑ Driving [redacted]
- ❑ Face [redacted]
- ❑ Direct Hit
- ❑ Kingsize Boobs
- ❑ Oriental Balling
- ❑ Strokers Wild
- ❑ Pink Inside
- ❑ Splattering Spurts
- ❑ 38DD's Galore
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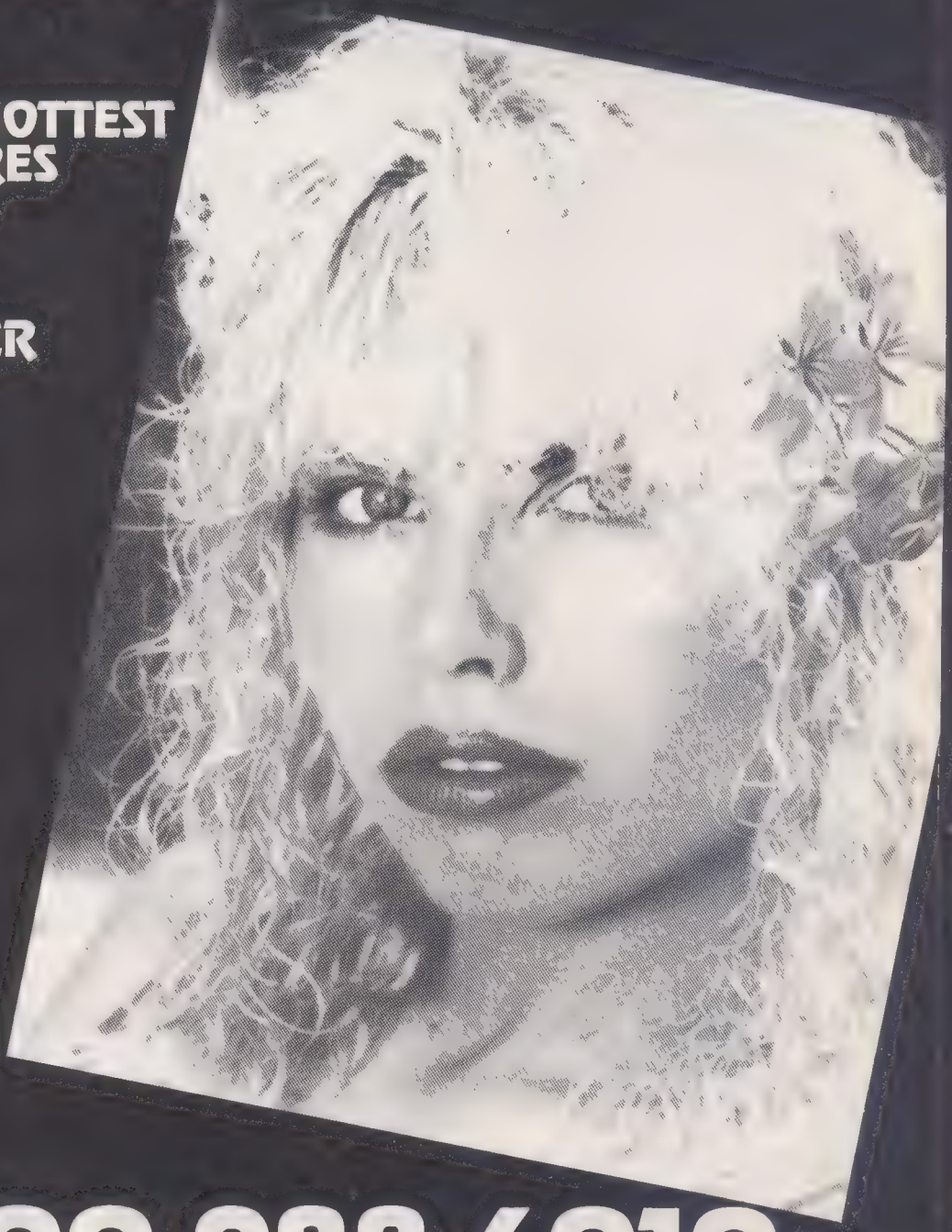

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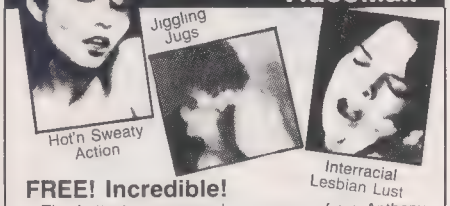

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☐ **YES!** Rush my FREE video, **CALIFORNIA NYMPHOS** (#5664), in plain packaging. Enclosed is my check or bank money order for $4.95.

Send my videocassette in ☐ Beta ☐ VHS format.

NAME _____
(I am 21 years of age or older.)

ADDRESS _____

CITY _____ STATE _____ ZIP _____

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Hear the anonymous phone calls from real people as they reveal their most personal secrets for the first time in their lives. OR, unload all the secrets you have been hiding and free your conscience forever.

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Record your own confession **FREE.** Just call (212) 753-8377

YOU CAN CALL NOW!

1-900

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(THAT'S 1-900-468-5239)

$1 a min., $2 the first. ADULTS ONLY

YOUNGER WOMEN SEEK OLDER MEN

TO SHARE SPECIAL TIMES TOGETHER

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454-0400

They're not always ready to admit it, but many younger women are turned on by older "experienced" men. Now you can call the line that brings honest, sincere younger women together with mature men who can give them what they really need in an adult relationship. This is your chance to meet the younger gal of your dreams, **so call now!**

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GOOD THINGS COME IN SMALL PACKAGES!!

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GOOD LOOKING LADIES WANT YOU!

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We represent the midwest's largest manufacturers of genuine XXX adult videos, and quite frankly we're willing to give our product away in hopes of future business. Seeing is believing and we're convinced that once you see the great products we have to offer, you'll become a regular buying customer. This is a one-time offer, one order per household please, so act now! Each video is recorded in high resolution SUPER-VISION® with digitally processed sound and guaranteed uncensored or your money back!!

Send To: **SPECIAL DEAL** Dept. H60
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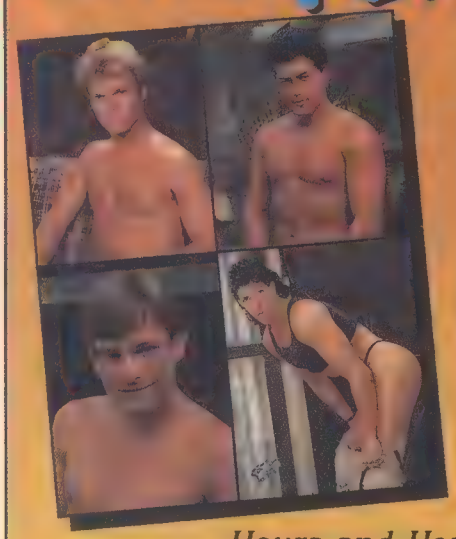
❑ YES! Send ALL 30 full-length videos - FREE!!
I enclose $15 for P/H (50¢ each). Canadians and Foreigners remit US funds. Sorry, no COD's ❑ BETA ❑ VHS

Name _____
Address _____
City _____ State _____
Zip _____ Sign(over 19) _____

FOR A PENNY!



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All videos we sell are satisfaction guaranteed, uncensored hardcore with full length scenes and come factory fresh shrink wrapped in their own boxes.

So start your collection today and enjoy regular savings on these all male hardcore releases and classics!

Hours and Hours of HARDCORE SEX!!

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Please Rush My Twenty Videos
I Enclose $19.80 (1¢ Each Plus 98¢ Each for P&H)
AS PAYMENT IN FULL in the form of:
☐ Cash ☐ Money Order ☐ Check
Canadians add $10 for special handling
SORRY - NO COD'S
PLEASE SPECIFY ☐VHS ☐BETA

Name (Print) _____
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City _____
State/Zip _____
Sign/Age/Date _____
I am over 19 yrs. old and request this material and future solicitions.

CHOOSE YOUR FAVORITE ALL-MALE VIDEO HUNK 98¢

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Canadians remit in US Funds. No Foreign COD's.
❑ Send $8 COD plus $4 P&H
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Each 90 minute cassette is just loaded with hot...hard ...uncensored sex. We offer the wildest selection imaginable at prices that can't be beat.

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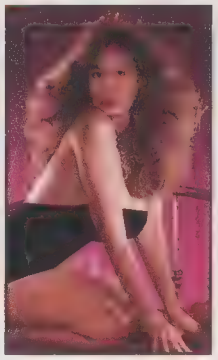
If for any reason you are dissatisfied with your purchase just return within 30 days for a prompt exchange, credit or refund less P&H.



- ☐ MOONSTROKED
- ☐ SURFSIDE SEX
- ☐ UNDER THE TABLE
- ☐ SPREADING JOY
- ☐ NINA DUZ 'EM ALL
- ☐ I NEVER SAY NO
- ☐ A TASTE OF MONEY
- ☐ CAGNEY & STACEY
- ☐ STRANGE BEDFELLOWS
- ☐ RX FOR SEX
- ☐ LIKE A VIRGIN II
- ☐ LIKE A VIRGIN
- ☐ DEEP CHILL
- ☐ PURE FANTASIES
- ☐ WET MEDICINE
- ☐ TRIPLE TREAT
- ☐ BEST OF BLONDI
- ☐ ENDLESS [redacted]
- ☐ EXECUTIVE ACTION
- ☐ SUPERSTARS OF FILM
- ☐ CLIMAX REVIEW II
- ☐ FEEL THE HEAT
- ☐ CASINO OF LUST
- ☐ DR. JUICES LUST POTION
- ☐ TAUA'S TASTY TREATS
- ☐ [redacted] ATTRACTION
- ☐ KINKY VISION II
- ☐ PRETTY AS YOU FEEL
- ☐ HARLEQUIN AFFAIRS
- ☐ SPYS
- ☐ TWO TO TANGO
- ☐ JOANNA STORM ON FIRE
- ☐ DOCTOR GINGER
- ☐ SEX SCORCHERS
- ☐ CASH LOAD
- ☐ LUBE JOBS
- ☐ TERRIFIC TA TA'S
- ☐ SEDUCTION OF STACY
- ☐ BLUE EYED BLONDES
- ☐ HERE'S LOOKING AT YOU
- ☐ NO HOLES BARRED
- ☐ PLUMBER & HOUSEWIFE
- ☐ PIN UP GIRLS
- ☐ PLEASURE SO DEEP
- ☐ GRAND OPENING
- ☐ WET & BARE
- ☐ BANANA SPLITS
- ☐ WOMEN IN UNIFORM
- ☐ EDUCATING NINA
- ☐ HEAVENLY DESIRES
- ☐ HEIDI A
- ☐ [redacted] TALES
- ☐ FAST GIRLS
- ☐ CHEERLEADER ACADEMY
- ☐ CRAVING LESBIANS
- ☐ PERFORMANCE
- ☐ TAXI GIRLS II
- ☐ TWICE AS NICE
- ☐ DEEP INSIDE ELLE RIO
- ☐ NEW [redacted]

- ☐ VIRGIN HEAT
- ☐ 4 WAY FUN
- ☐ JACUZZI JETS
- ☐ EBONY ECSTASY
- ☐ SEXUAL PURSUIT
- ☐ BATTERIES INCLUDED
- ☐ ESCORT TO ECSTASY
- ☐ SEDUCE ME TONIGHT
- ☐ JUNGLE JUICE
- ☐ SUGAR [redacted] JEANS
- ☐ SUPER MODELS DO L.A.
- ☐ TAXI GIRLS
- ☐ SPERM BUSTERS
- ☐ BEST OF ATOM
- ☐ BLK SIS/WHITE BRO
- ☐ WOMAN IN WINDOW
- ☐ FRESHMAN FANTASIES
- ☐ CHEEKY CHICKS
- ☐ PEEK A BOO
- ☐ CHRISTY CANYON
- ☐ BLONDES ARE BETTER
- ☐ GIRLS WHO LOVE IT
- ☐ CLIMAX REVIEW I
- ☐ GIRLS WHO LOVE GIRLS
- ☐ SEX KITTEN
- ☐ IT'S SO BIG
- ☐ HEAD HUNGER
- ☐ SIT ON IT
- ☐ HOT [redacted]
- ☐ [redacted] ALL OVER
- ☐ TWIN JERK OFF
- ☐ IT'S MY TURN
- ☐ [redacted] CRAZY
- ☐ LEAKING LOINS
- ☐ HARD & READY
- ☐ CHUNKY CHICKS
- ☐ BLONDE SEX
- ☐ SPURTS OF LOVE
- ☐ [redacted] DRILL
- ☐ HOT BODS
- ☐ RUMP ROMP
- ☐ SEX STROKES
- ☐ JIGGLING JUGGS
- ☐ WET SHOTS
- ☐ PORNO QUEENS
- ☐ TEASE ME
- ☐ [redacted] PALS
- ☐ DOUBLE HEADER
- ☐ DEEP-N-HARD
- ☐ SUCK MY [redacted]
- ☐ [redacted] TO [redacted]
- ☐ SOAK MY [redacted]
- ☐ SEX PACK
- ☐ BI-BI LOVE
- ☐ CLAM DIP
- ☐ SUCKATHON
- ☐ ROUGH RIDERS
- ☐ REAMED MEAT
- ☐ PUMPING JIZM
- ☐ BACKDOOR AFFAIR

- ☐ A STAR IS PORN
- ☐ BEND OVER
- ☐ RIDE ME
- ☐ EAT ME
- ☐ DEEPER THROAT
- ☐ LICKING LEZ
- ☐ BATTERING RAM
- ☐ DEEPER! DEEPER!
- ☐ SALAMI [redacted] OFF
- ☐ SWEET CHEEKS
- ☐ TIGHT [redacted]
- ☐ [redacted]
- ☐ ALL THE WAY IN
- ☐ WET LIPS
- ☐ HOT & PINK
- ☐ CHEERLEADERS
- ☐ MAKE ME [redacted]
- ☐ BROWN SUGAR
- ☐ ORAL NYMPHS
- ☐ [redacted] BABES
- ☐ SUCK SLUTS
- ☐ GROUP JERK
- ☐ EXPLODING SEX
- ☐ [redacted] ALLEY
- ☐ BACKSIDE BALLING
- ☐ RECTUM WRECKERS
- ☐ HARLEM HONEYS
- ☐ X-RATED RUMPS
- ☐ DARK MEAT
- ☐ KINGSIZE BOOBS
- ☐ SHAVED & SEXY
- ☐ PLUGGED UP
- ☐ WELL HUNG STUDS
- ☐ TINGLING TUSHES
- ☐ TITANIC [redacted]
- ☐ GUSHING GONADS
- ☐ SPERM BANK
- ☐ SEX STARVED
- ☐ FACE ACTION
- ☐ SUCKFEST
- ☐ WET HUMP
- ☐ BIG BLACK LOADS
- ☐ BALL BUST
- ☐ BIG [redacted] BLOW
- ☐ HOT HOLES
- ☐ SPURTING LOADS
- ☐ SIT ON MY [redacted]
- ☐ BLACK HEAD
- ☐ LIQUID LIPS
- ☐ SUCK MY BOOBS
- ☐ [redacted] SUCK
- ☐ BLACK [redacted]
- ☐ [redacted] PLEASURE
- ☐ FREAKY FOURSOME
- ☐ [redacted] CRAVERS
- ☐ SHOOT IT ALL
- ☐ HOLE ACTION
- ☐ KING SIZE
- ☐ SUPER HEAD
- ☐ SPREAD [redacted]

- ☐ PLEASURE SEEKERS
- ☐ BLACK/WHITE [redacted]
- ☐ IN THE REAR
- ☐ LUST TRIANGLE
- ☐ 69 ACTION
- ☐ [redacted] DIVE
- ☐ 3 AT ONCE
- ☐ EAT MY [redacted]
- ☐ GAZONGAS
- ☐ LICK MY HOLE
- ☐ REAR DELIVERY
- ☐ GANG BANG
- ☐ [redacted] ATTACK
- ☐ ENDLESS LOADS
- ☐ ROUND POUND
- ☐ [redacted] SLAMMERS
- ☐ [redacted] BATH
- ☐ SIZZLING TONGUE
- ☐ ADULT FUN
- ☐ NITE DEPOSITS
- ☐ THROBBIN' [redacted]
- ☐ MILK MAIDS
- ☐ MASSIVE MANHOOD
- ☐ STROKER'S WILD
- ☐ RAMRODDERS
- ☐ HORNY HOUSEWIVES
- ☐ MAMMOTH MOUNDS
- ☐ JUICY [redacted]
- ☐ PANTY CHEWS
- ☐ HOTEL HOOKERS
- ☐ OPEN & WILLING
- ☐ NIPPLE TWEAK
- ☐ HOT [redacted]
- ☐ BLACK BUSTERS
- ☐ WOMB BROOM
- ☐ TICKLING TONGUES
- ☐ TWIN LICKING
- ☐ TONGUE PROBES
- ☐ PUMPING SEX
- ☐ BLACK LEZ
- ☐ PINK [redacted]
- ☐ SHOOT YOUR STUFF
- ☐ HORNY SLUTS
- ☐ CLIMAXING [redacted]
- ☐ PINK TUNNEL
- ☐ GROUP GROPE
- ☐ POONFEST
- ☐ BEACH BLANKET BANG
- ☐ TAKE IT ALL
- ☐ RAMMED REAMS
- ☐ FINGER FANTASY
- ☐ PETER EATERS
- ☐ LIP SERVICE
- ☐ TRIPLE SEX PLAY
- ☐ FOUNTAINS OF LOVE
- ☐ CHOCOLATE PUDDING
- ☐ KNOBS & KNOCKERS
- ☐ SAUNA SEX
- ☐ [redacted] TICKLER
- ☐ SEX SANDWICH

- ☐ NIGHT ON WILDSIDE
- ☐ BUSH WHACKER
- ☐ KING DONG
- ☐ D-CUP FANTASY
- ☐ [redacted] ADVENTURES
- ☐ HOT FLESH
- ☐ SCREW 'EM ALL
- ☐ BUTT PLUG
- ☐ SUCK' SLUTS
- ☐ LOVE ERECTIONS
- ☐ DOWN MY THROAT
- ☐ BUN LOVERS
- ☐ FINGER FUN
- ☐ [redacted] CUMMIN
- ☐ GREASED HOLES
- ☐ PETER PUSH
- ☐ [redacted] GROPE
- ☐ HARD & HORNY
- ☐ JERKING LOADS
- ☐ SHE LOVES IT HARD
- ☐ NAKED NYMPHS
- ☐ SLICK CHICKS
- ☐ DEEP INSIDE
- ☐ KINKY COEDS
- ☐ [redacted] EATERS
- ☐ LUSTING LOINS
- ☐ SCREW MY [redacted]
- ☐ FILL HER UP
- ☐ SILICON BOOBS
- ☐ BLONDE SANDWICH
- ☐ BALL BLOWOUT
- ☐ SPREAD IT WIDE
- ☐ HOT [redacted]
- ☐ VIXENS IN HEAT
- ☐ THREE WAY SCREW
- ☐ SHAVED CHICKS
- ☐ GETTIN OFF
- ☐ HARD BOFF
- ☐ THAR SHE BLOWS
- ☐ WELCOME WAGON
- ☐ BEN WAH BALLS
- ☐ REAR ENTRY
- ☐ 3-SOME
- ☐ BACKSIDE BABES
- ☐ FEEL ME UP
- ☐ DOWN MY POLE
- ☐ LESBOFEST
- ☐ VOLCANIC LOADS
- ☐ FEEL THE HEAT
- ☐ TOOLS OF THE TRADE
- ☐ TAKE MY LOAD
- ☐ BLACK STUDS
- ☐ LOVE SHOWERS
- ☐ [redacted] JOBS
- ☐ TRIPLE PLAYS
- ☐ BIG [redacted]
- ☐ DARK & SWEET
- ☐ BOTH HOLES
- ☐ [redacted] BATH
- ☐ CREAMY OREO

OUR PRICES:

- ☐ ANY 20 FOR $15
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- ☐ ALL 300 FOR $45

P&H

- ☐ 20 VIDEOS ADD $2
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- ☐ 100 VIDEOS ADD $4
- ☐ 200 VIDEOS ADD $5
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USE ENTIRE AD TO ORDER
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Rush Name Indicated, I enclose $_____ plus P/H
☐ CASH ☐ CHECK ☐ MONEY ORDER
As payment in full. Canadians remit in US funds only
No foreign COD's. ☐ COD, I enclose $8 extra, plus P/H
Please Specify format: ☐ BETA ☐ VHS
☐ I am over 19 years old and request this material
☐ ADD $2 for Insurance and First Class Handling.

NAME _____
Addr./Apt. # _____
City _____
State/Zip _____
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30 TOTALLY AMATEUR VIDEOS 49¢

EA. IN QTY

The hottest amateur videos yet. Are you tired of watching the same old porn stars Have you ever been curious? Then go with us behind closed doors. Watch as neighbors, co-workers & ordinary people are caught in intimate encounters and compromising situations. Guaranteed to be a real crowd pleaser.

- ☐ OFF THE FARM
- ☐ TASTE OF HONEY
- ☐ SEX LESSON #1
- ☐ GIRL NEXT DOOR
- ☐ LUSTY LIFESTYLES
- ☐ NOVICE NOOKIE
- ☐ PILLOW TALK
- ☐ [redacted] HITHER
- ☐ OUT OF CONTROL
- ☐ STARTER SET
- ☐ ROUGH & READY
- ☐ ORAL ADDICTS
- ☐ MOUSTACHE RIDE
- ☐ [redacted] SHARING
- ☐ LOVE GLUE

- ☐ LEWD N' NUDE
- ☐ TEACH ME
- ☐ ON THE MAKE
- ☐ SEX LESSON #2
- ☐ NAUGHTY NEIGHBORS
- ☐ DRIPPING ORGASMS
- ☐ LOVE STARVED
- ☐ BEHIND IT ALL
- ☐ NYMPHO NEW CUMMERS
- ☐ PRIVATE PASSIONS
- ☐ OFFICE ANTICS
- ☐ DOUBLE FEATURES
- ☐ JUST FRIENDS
- ☐ LUST TRIANGLE
- ☐ PURRFECT [redacted]

OUR INTRODUCTORY PRICES
- ☐ 10 VIDEOS $7
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- ☐ ALL 30 VIDEOS ONLY $14.70

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P.O. BOX 10935 MERRILLVILLE, IN. 46411

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INCLUDING P&H ☐ CASH ☐ MONEY ORDER
☐ CHECK AS PAYMENT IN FULL. ☐ COD ADD $8.
CANADIANS REMIT IN US FUNDS. NO FORIEGN COD'S
PLEASE SPECIFY. ☐ VHS ☐ BETA

NAME _____
ADDRESS/APT _____
CITY _____
STATE _____ ZIP _____
I AM OVER 19 YEARS OLD & REQUEST THIS MATERIAL

_____ / /
SIGN AGE B DAY

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The preceding pages contain advertisements for adult material. The section has been sealed as an accommodation to those readers who have no interest in such materials.

The entire section is perforated at the spine so that it can be removed.

To gain access to these pages, tear off the perforated outside edge.

Canon

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just the best video!
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The New A1 Hi-Band 8mm Camcorder

Advanced Technology for Superb Image and Sound Reproduction!

The new A1 camcorder from Canon features new Hi-Band 8mm technology for unmatched image reproduction, dual action grip design, a 10x power zoom lens, Hi-Fi stereo sound plus many other features for professional-quality video making

- Hi Band 8mm format delivers stunning image quality with over 400 lines of horizontal resolution
- Dual Action Grips with independent start/stop and zooming controls
- True to-life AFM stereo sound
- Canon precision autofocus f/1 4 10x power zoom lens with wide angle macro
- Wireless remote control with zooming function
- 4-mode high-speed shutter: 1/2000, 1/1000, 1/500 and 1/250 of a second
- High-resolution 1/2" CCD image sensor with 360,000 pixels
- Highly-accurate, correlated two-field metering system
- Auto date and title functions
- Self-timer, interval timer and program timer modes
- Compact size, only 3 3 lbs (without battery pack)

NATIONAL MAIL-ORDER 5-STAR RATING

five year protection available

NEW E51

Wireless remote control
Self and interval timers
Auto date and time
20x high-speed search

Creative features with point-and-shoot simplicity.

The new Canon E51 camcorder makes great video as easy as point and shoot. But don't let the E51's totally automatic operation fool you. It's loaded with advanced features that don't require an advanced degree to operate, like a high-speed search function and a high-performance autofocus 8x power zoom lens. Simplicity, great features, convenience. It all adds up to great video. The new Canon E51 8mm camcorder.

- Canon autofocus 8x f/1.4 power zoom lens with AF macro.
- Built-in character generator
- 180° FlexiGrip™

The new E640

The camcorder that makes creative video easy.

Now, creative video is easier than ever with the new E640 from Canon Our exclusive new Multi-Function AF with Auto Framing automatically maintains subject size within the frame while you zoom Plus, the E640 has a wireless remote control, super-sharp 8 x power zoom lens and Canon's unique 180° FlexiGrip.™

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- Exclusive Multi-Function AF with Auto Framing
- Intelligent AE with auto white balance.
- AF Macro for stunning close-ups
- High-performance 1/2" 360 000 pixel CCD
- Versatile character generator/digital superimposer.
- 180°FlexiGrip™with integral electronic sports finder.
- Wireless remote control of record, and lens zooming
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- HiFi sound recording.
- Professional-type flying erase head

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MAKE AN APPOINTMENT WITH US FOR A DEMONSTRATION, AND VISIT NYC'S ONLY EXCLUSIVELY CANON CAMCORDER SHOWROOM

Canon CONSUMER ACCOUNT

800 456 9890

VISA MasterCard

58 Walker St. NY, NY 10013 2nd Fl

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continued from page 100

speed. The next group down includes rockers for stop/play, rewind/fast forward (this one doubles as a bidirectional search control), slow motion speed adjust and tracking.

Operation. Using the TVCR is easier than the long list of buttons on the remote makes it sound. If the dog eats the remote, you can still record or watch TV but you can't watch a different channel while you tape. You'll still have search, stop and pause/still on the VCR, and of course, you can control picture quality from the pedestal.

The remote adds several vital functions, such as being able to watch and tape different shows simultaneously, and to tape from an A/V source. You can even eject the cassette from the remote.

The TV side includes amenities such as the monitor button (to switch to the second tuner), mute, a sleep timer and buttons for setting the scan sequences of both tuners. Almost all the buttons do only one thing. A few, like program/clock and clear/reset, require following onscreen instructions or your intuition. But only a few operations, such as standby OTR without the remote require a close reading of the instructions. Ease of operation is excellent.

Performance. Although the PV-M2049 has video, audio and RF inputs, there are no matching outputs, so our measurements were taken at the picture tube or by screen observation rather than at output terminals. The horizontal resolution on the TV screen is 280 to 290 lines from direct sources with a video signal-to-noise ratio of 52.4 decibels, a chroma AM S/N of 47.3 dB and a chroma PM S/N of 52.4 dB. Its horizontal resolution of less than 300 lines hurts, but its variety of features helps, putting its performance in the grade of a good to very good step-up TV.

The VCR is a typical VHS machine with a horizontal resolution of 230 to 240 lines. The unweighted video S/N is 44.6 dB at SP, 42.3 dB at LP and 41.7 dB at SLP. The weighted video S/N is 48.1 dB at SP, 47.9 dB at LP and 47.9 dB at SLP. The chroma AM S/N is 45.1 dB at SP, 43.4 dB at LP and 41.2 dB at SLP. The croma PM S/N is 46.5 dB at SP, 42.7 dB at LP and 39.1 dB at SLP.

The VCR's four heads, ample special effects and respectable measurements qualify it as a good/very good step-up VCR on picture quality. Overall picture quality of the TVCR combination is good to very good.

The audio frequency response of the TV is 50 Hertz to 15 kilohertz. The VCR's is 75 Hz to 10 kHz at SP, 75 Hz to 6.3 kHz at LP and 75 Hz to 5 kHz at SLP. The audio S/N is 48.1 dB from direct sources and 42.2 dB from the VCR, while total harmonic distortion is 2.1 percent. We missed stereo capability, but audio quality is very good.

Conclusion. The PV-M2049's twin tuners, four heads and long list of features add up to a great step in the evolution of TVCRs (and larger models with higher performance levels should soon be available). It has good to very good picture quality, very good audio quality and excellent ease of operation. It is slightly more expensive than the cost of the separate components, but offers great flexibility and hookup simplicity. At a suggested price of $899 we consider it a good value and recommend it to anyone seeking a compact combination for general family use. ■

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TOSHIBA

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left, the cassette hatch at the upper left and a large display area at the right. A covered compartment runs most of the way across the bottom of the panel, with buttons for rewind/search, play, fast forward/search, stop, pause/still, TV/VCR, record, SP/EP and channel up and down. Near the middle of the compartment are rotary controls for tracking and picture sharpness, and switches for simulcast, HQ/edit, and T-120/T-160.

The power cord exits at the extreme right of the rear panel, and a depression with connectors sits at its left end. Single F-connectors are provided for RF in and out, and rows of RCA-type pin jacks for video/stereo audio input and output.

The slim remote control has four groups of buttons. The first includes buttons for power, TV/CATV, channel 100, a ten-digit keypad and channel up and down. A second group includes standard transport buttons with others for record/timer safety, 1/15x and 1/7x slow motion, and up and down adjustments for slow (motion) tracking.

Operation. Using the M-641 is fairly straightforward because Toshiba kept controls to a minimum without sacrificing much flexibility. The basic controls are as simple as those on a typical audio cassette recorder.

Timer setting must be done from the remote using the onscreen display. That's no problem except for those who like the convenience of setting the timer at the machine without turning on the TV set. The OTR timer is unusual in that users must press the timer and the timer safety buttons in addition to selecting the stop time, and the on time if using delayed start.

One mild annoyance is the lack of level controls for hi-fi record level. This presents no problem when recording through the tuner, but record level sensitivity is high. It is easy to overload the hi-fi track when recording from an external source unless that source has an output level control.

The manual is rather cryptic and hides the steps for activating the accelerated search mode in the features list. (As with most other Toshiba machines, a user simply holds down the search button to get accelerated search.) The overall simplicity of design makes ease of operation very good.

Performance. The M-641 delivers a horizontal resolution of 240 lines with a slight bounce in the output level, causing a barely perceptible change in brightness. The video signal-to-noise ratios fluctuate with the changes in level, giving unweighted readings of 46.5 decibels at SP and 45.1 dB at EP. The weighted video S/N is 48.3 dB at both speeds.

The chroma AM S/N is 45.9 dB at SP and 43.4 dB at EP, while the chroma PM S/N is 40.6 dB at SP and 40.2 dB at EP. Picture quality is good to very good compared to other step-up VHS VCRs.

Audio frequency response on the hi-fi track is 20 Hertz to 20 kilohertz,

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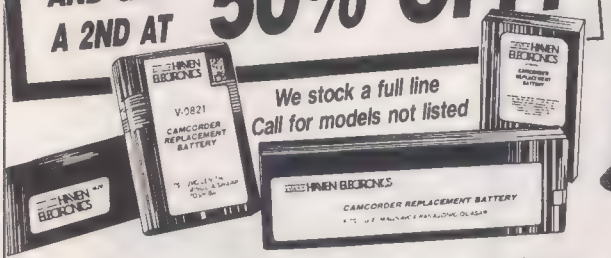

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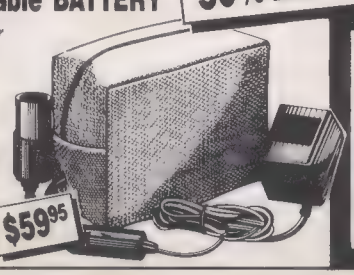

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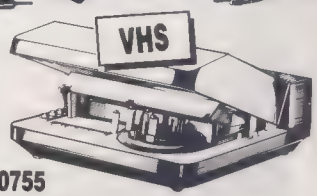

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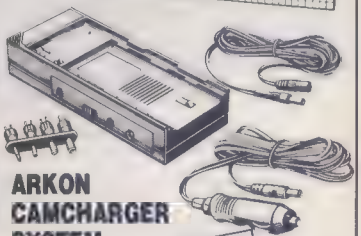

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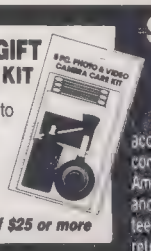

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Conclusion. Toshiba's M-641 is a very good step-up model with both four-heads and hi-fi capability, especially given its suggested price of $500. It has a good to very good picture and very good audio if the input level is not overloaded. Ease of operation is very good, too. We consider it highly competitive in its price class. With its overall very good rating, it should definitely be on your list of candidates in this range. ■

READER DREAMS

continued from page 53

send a VCR into record mode directly from play, a feature found on some audiotape recorders. I would also like to see an automatic tape changer coupled with telephone programming for 8mm VCRs. The small size of 8mm makes the manufacture of such a device practical.

Raymond J. Moran
Fords, New Jersey

I would like to see an automatic spacer button that would leave a few seconds of unrecorded tape between separately recorded segments, so you do not accidentally cut off the ends of previous programs. I would also like to see a mini-typewriter built into a VCR so a person could type titles directly into a program.

Jerry Ubels Jr.
Burnaby, Canada

All new VHS VCRs and videocassette players should be able to play Super VHS tapes, and all mid-priced VHS and 8mm VCRs should have frame-by-frame reverse motion buttons instead of or in addition to jog/shuttle dials.

Kuo-Shiung Chow
Santa Clara, California

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V30	699.95	V335	[illegible]
V88	999.95	V900	1670.00
V95	1299.95	TR-55	[illegible]
V200	1599.95	SP7	[illegible]
V330	839.95	SP-5	1399.95
F500	1050.00	21 inch	620.00
CCD-150	869.95	CCD-250	930.00

PANASONIC

MC10	899.95	M-7	929.95
MS-1 Super VHS			[illegible]
MS50 Super VHSC			1299.95
MC6	879.95	L-10	399.95
L15	399.95	G50	499.95
G-30	319.95	NVG-500	599.95

TOSHIBA

83	299.00	85 Stereo	339.95
87	399.95	14" TV	369.00

AKAI

VS 26	[illegible]	VS 27	[illegible]
VS 37	[illegible]	VS 512	499.95
VS 53	[illegible]	VS R8	[illegible]
VS P8	234.95	VS X9	489.95
FC 910	470.00	VC 779	[illegible]
Siemens Fm 601			289.95
Sharp VC320			329.95
VC-779			499.95

JVC

GRS-77	1479.95	HRD-211	334.95
GRS-1000	1999.95	HRD-217	489.95
GRA 30	178.95	HRD-320	399.95
GRC-11	889.95	HRD-337	589.95
GF-500 8 1 Zoom			1124.95

MULTI-SYSTEM TV

Siemens FC910884 21"	[illegible]
Siemens FC940 26"	[illegible]
Siemens FS958 32"	[illegible]
Sony 21XRD 21" Stereo	699.95
Sony KV1682 9 System	549.95
Sony KV2182 9 System Stereo	625.95
Toshiba 219X69 21" Stereo	599.95
NEC CT2601 26" Stereo	899.95
JVC C140 14" 7 System	349.95
JVC C210 21" 7 system	569.95
ITT 3325 20" 15 System	489.95
Hitachi 2139 21" 15 System	499.00

VIDEO TAPES

Maxell

T120EX	2.99
T120HGXGD	3.78
T120XL HiFi	4.50
T120EX-Pro	8.25
T160EX	5.90
T160HGX/GD	6.88
ST 120SQ	7.88
TC20EX	3.00
TC20HGX/GD	3.99
TC20RX Pro	4.99
ST C20SQ	6.25
L750 HS	3.19
L750 HGD	4.30
8mm 15	2.99
8mm 30	4.89
8mm 60	4.20
8mm 90	4.75
8mm 120	5.50
8mm HGX120	7.49
8mm HGX 90	6.19
8mm HGX 60	5.39
8mm HGX 30	4.89

FUJI

T 120 HQ	2.95
T-120 SHG	4.15
T120 SHGHF	5.20

TDK

T-30 HS	3.95
T-60 HS	4.15
T-120 HS	2.99
T-120 EHG	3.90
T-120 HD	4.15
T-120 HiFi	4.40
T-160 HS	3.99
T-160 EHG	4.99
ST-120 XP	7.95
STC 20XP	7.50
8mm 30	3.75
8mm 60	4.20
8mm 90	4.40
8mm 120	5.40
T-120 HDX Pro	6.50
TC20 HDX Pro	4.79
TC-20EHG	3.99
HI8 MP 120	8.25
HI8 MP 90	6.50
HI8 MP 60	5.99
HI8 ME 120	Call
HI8 ME 90	Call
HI8 ME 60	Call

RCA

T120	2.99

VIDEO ACCS.

2 5 AH Battery Pack	39.95
Camcorder Battery	29.95 & up
Maxon Wireless Mic	99.95
Nady 151 VR Pro Mix	139.00
Camtunes Adapter	39.95
Video Telecine Converter	19.95
Video Power Pak	29.95
Video Wide Angle Lens	39.95
Semi-Fisheye w/Macro	49.95
Video Telephoto 1 55X	44.95
Video Telephoto 2X	59.95
Video Telephoto 2 5X	95.00
Video Telephoto 4X	134.95
Video Telephoto 5X	149.95
Wide Angle & Telephoto Set	49.95
Video AC-DC Light	39.95
AC DC Fan Cooled	79.95
500 W Fan Cooled	99.50
C Mount Camera Adapter	19.95
8mm Rewinder	39.95
Tape Rewinder	19.95
Tape Rewinder FF	29.95
Scotch 20 10 Battery	49.95
Vertex DC Lite w Bath	64.95
Vertex 2 in 1 Lens	49.95
Arkon Charger	49.95

HAMA

Light Bracket	34.95
300 W Zoom Barndoors	149.95
Shoulder Support	45.00
Chest Support	49.00
Touring Set	52.00
Car Camera Support	64.95
Video Cut 11	989.95
Video Script 53	Call

AZDEN

AZDEN WIRELESS

WMS-10	64.95	WMS-40	124.95
WMS-20	74.95	EDV-330	37.50
WMS-30	74.95	WM/T-30 Mic	49.95
FCZ-660 Zoom Mic			49.95
NEW WMS Pro			149.95
HS7V Headset/Boom			24.50
Special Effect Tape			19.95
VE-100 Editor			319.95
AVS20 Switcher/Mic Mixing			94.95
AVS-10			74.95
Transfer It			27.50

SIMA

Booster Box	24.95	Cordless Light	47.95
Camped	34.95	Camlight 2	39.95
Camlight 3	69.95	AC Camlite	36.50
New Sensor Light SL-4			99.95
Campack 50W Light System			89.95
AC/DC Camlight			49.95
4 Amp Hour Battery Pack			49.95
Replacement Lamps			Call
Uni-Directional Mic			49.95
Sound Catcher			49.95
Mini Sound Catcher			79.95
Super Sound Catcher			149.95
Mixer Mike			39.95
Cam Mike			29.95
Sound Mixer			44.95
Sound Mixer Stereo			54.95
Video Prop Plus			24.95
Copy Kit			29.95
Tele & Wide Lens Set			84.95
Video Title Tabs			12.95
Sound Checker			9.95
Rewinder Fast Forward			44.95
ST-26	54.95	ST-30	89.95
Cam Pocket			24.95

AMBICO

10 Amp Batt belt			64.95
V-0808 6 5 Batt Pack			49.95
Tele Cine Converter			29.95
Tele Cine Converter w/Titling			29.95
Tele Cine Converter w/Macro			44.00
Tele Print Converter			47.00
Directdor II Tele Cine			57.95
4x6 Telepriniter			52.95
Two in One Video Trans			59.95
Super Duper Stereo			29.95
Head Clean.ng Cassette			9.95
V-0620 Zoom Microphone			59.95
V-0623 Wireless Microphone			59.95
V-0625 Wireless Lapel Mic			54.95
V-0628 Mike & Mixer			33.50
V-0629 AV Maestro			49.95
High Speed Rewinder			29.95
TV Decoder			64.95
Special Effects Generator			244.95
Titling F/X Generator			799.95

VIVITAR

VIVITAR ACCESSORIES

VML-1 Video Light	44.95
IVL-1 Bounce Light	69.95
IVL-2 Light Kit	59.95
ZL-1 ZOOM Light	99.95
Standard Microphone	27.95
Telescopic Microphone	44.95
FM Wireless Microphone	67.95
VHS Wireless Microphone	129.95
VHS Rewinder	24.95
UVC-1 Uni Converter	59.95
Video Tripod	Call

OPTEX

Cam Support	49.95
VS 175 D C Light	59.00
Televideo Producer	39.95
2X Lens	59.95
3 5 Telephoto	169.95

SLIK TRIPODS

501 VF	29.95	212 AF	99.95
502 QF	34.95	112AF	79.95
503 QF	49.95	322AF	144.95
504 QF	74.95	M-410	149.95
505 QF	109.95	M-610	229.95
506 QF	129.95	M322	79.95
110 VF	34.95	EZ-PDG	37.50
120-VF	44.95	EZ-HOLD	39.95
122-AF	54.95	U 212	54.95
122-VF	44.95	U 112	44.95
Video V-700 Dolly			54.95
722 Flow Motion Video Head			59.95

AMBICO TRIPODS

0618	12.95	0541	74.95
0599	44.95	0542	49.95
0525	42.95	0543	49.95
0530	54.95	9500	74.95

SMITH VICTOR

KENLOCK VIDEO TRIPODS

641-AA	39.95	641-CC	29.95
641 DD	49.95	645-DD	59.95
64-DD	59.95	65-DD	89.95
651-DD	59.95	2000 Mini	24.95

VIDEO LIGHTS

SUNPAK

3000 (Manual 300W,AC)			49.75
3001 (Auto 300W, AC)			74.95
6001 (Auto 600W,AC)			104.95
New Auto CV-300			109.95
New CV-20S Auto			69.95
CV-150	64.50	CL-5	49.95
CV-200	64.95	CL 6	34.95
CV-300	84.95	CL-7	34.95
CV-320	69.95	CL-8	34.95
CV 20S	34.95	RB-55	29.95
Xtra Bulb	24.50	RB-77	29.95
RB-77S Battery			54.95

UNOMAT

DC 4000	89.95	DC-9000	139.95
LX-801 300WAC			109.95
LX-801 500W AC			119.95
LX-801 1MP AC			88.50
LX-801 Auto AC			99.95
LX-800 Auto AC			119.95
LX-800 AC300W			119.95
LX-800 AC/DC			119.95

OSRAM

AL-20 AC/DC Camlite	79.95
30/S 300W	49.45
AL 100 75W DC lite	64.94

TOKINA

2010	99.95
2000	89.95

SV Smith-Victor

Q-250 SG video light			34.95
100w 12v light & Power Pack			94.95
HVC-3 light kit			139.95
K-82	129.95	K-63	294.50
100w DC light			39.95
K-102			129.95
600w Light			54.95

COOL-LUX

No. 1 In Video Light

LK-2000 Mini-Cool Standard	54.95
LK-2050 Mini-Cool AC-DC	79.95
LK-2200 Cool Kit No 1	177.50
LK 2250 Colol Kit No 2	399.95
LK-2300 Cool Kit No 3	399.95
LK-2100 Micro-Lux	44.90
LK-2150 Micro II	64.95
LK-2500	89.95
Cam Pack	79.95
Perfect Pack	109.95
LK-2350 Star Pak	599.95
Extra Bulb	Call
AX-1000 Astro Lux 1000	84.95

OLYMPIC BATTERY PACKS

BC-3100 13 amp BELT			199.95
BC-3200 20 amp BELT			[illegible]
BC-3500 Fast Chrg			169.95
BC-3010 L 1 9 Batt			53.95
BC 3050 6 5 amp PACK			58.95
BC 3000 N-2 5 Battery Pack			73.50
AX-1400 L-1 4 Battery			44.95

BESCOR BATTERIES

20 AMP hrs.	134.95
10 AMP hrs.	74.95
Nicad Pak	98.80
13 AMP hrs.	79.95

AMBICO LIGHTS

V-0806	104.95	V-0250	[illegible]
V-0170	34.95	0860	99.95
V-0177	39.95	0865	65.95
V-0195	50.95	V-0870	44.95
V 1000	39.95	V-9500	54.95
V-1500	49.95	V-0880	59.95
0804	69.95	V-0890	99.95
V0200			39.00
0816 Battery Outfit			109.00
V-0815 DC Power Light Kit			99.95
V-0850 Ultra Sun Power Lite Set			79.95

VIDEO LENSES

Tokina

WA 0 5	54.95	5 5 Tele	209.95
2x Tele	54.95	2 5-5x Zm	289.95
4x Tele	184.95	Lens Support	49.95
12X Super Telephoto			464.95
1 8 Super Compact Tele			54.95
1 4X & D 7 Lens Set			69.95
Lens Set for TR5			64.95
0 5X Wide Angle Pro			64.95

SIGMA

0 45X Fish	75	0 5 Wide	46.95
1 5 Tele	46.95	0 6 Pro	64.95
1 5 Pro	64.95	1 8 Tele	79.95
5x Conv	164.95	0 7x, 1 4x Kit	54.95
1 8x 4 0x2m	184.95	3X Tele	149.95
0 5X & 1 5X Kit/TR-5			69.95

VIVITAR

Spr WA 0 42	54.95	WA 0 5x	54.95
2x Tele	59.95	3 5x Tele	124.95
2 in 1 Rev Lens	59.95	Vid Filter Kit	29.95

AMBICO LENSES

V-0310 Fisheye	46.95
V-3100 AF Lens Set	69.95
V-3200 Wide Angle	38.00
V 3300 Telephoto	44.95
V-3400 2X Telephoto	92.00
V-3500 3 5X Telephoto	164.95
V-0311 Close-up/Wide View	47.99
V-0312 Telephoto Lens	89.95
V-0313 2X Telephoto	119.99
V-0360 Acrobat 2 in 1	44.95
V-0365 Auto Flip 2 in 1	69.95
V 0326 2X/0 6 Lens Set	88.95
V-0345 Super Telephoto 4X	174.50
V 0350 5X Telephoto	199.95
V 0355 5 5X Lens	269.95
V-03/72 6X/1 5X Zoom	99.95
V-0375 2 5X.5X Zoom	299.95
V-0314 Macro Lens	16.95
V-0380 12X Tele	449.95
Color/Soft Effects Kit	19.95
Three-Color Filter Kit	19.95
Special Effects Kit	32.95
Hemispheric Lens	62.95
Ultra-Wide/Tele Lens Kit	134.95
12X Super Tele	449.95
Telephoto Lens Holder	54.95
Raynox Lenses	In Stock

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Direct Ed Pro Plus Call

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Switcher	Call	Processor	Call
Enhancer	Call	AV Proc'r	Call
AV Proces/SEG			Call

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ST-180	484.95	TRV-R8	2299.95
Screen	449.95	TRV-35	1739.00
TRV-16	2439.00	TRV-16G	2799.95
TRV-S8	2299.95	TRV-35G	2099.95
Film Cleaner for Elmo			99.95
Tamron Foto Fix Film/Video Proc			Call

MFJ SPECIAL EFFECTS

MFJ1445	Special
MFJ1450	In Stock
MFJ1480	In Stock
MFJ1452 Color Video Processor Top Quality Results	299.95

SHOWLINE

SEC-1A	389.95	S100	Call
VC1A	244.95	S500	[illegible]
7100	279.95	VV740	196.95
7020	349.95	VV770	219.95
GP 2	199.95	VV277	129.95
SHAS	199.95	4481	238.95

TV'S

MAGNAVOX

RK3855AL	249.95
13" RX4030 WA	[illegible]
19" RX4240 CH	[illegible]
20" VR-6 RX4331 AK	274.95
20" VRG RX4335 CH	274.95
25" Mono RX4476 AK	[illegible]
25" Stereo RX4476 AKWA	[illegible]
25" Mono RX4478 AK	[illegible]
27" Stereo RK5541 CH	539.95
27" Pip Stereo RK5554 AK 56 Ch	[illegible]
31" Table RK5700 CH	1499.00

PROJECTION TV

41" RK851 AK	[illegible]
46" RK8530 AK700	[illegible]
Other Magnavox Models	Call

TOSHIBA

4344U	229.95	CF2044	[illegible]
CF1922J	259.95	2655	[illegible]
CF 2033	274.95	2767J	544.95
CF 2041	319.95	2769	[illegible]

PIONEER PROJECTION TV

SDP 403	1999.90
SDP 453	2499.00
SDP 503 SQ	2660.00
SDP 503 Pa	2799.00
SDP 503 Pqd	2949.00
SDP 503 Pw	2799.00
SDP 503 Pwd	2949.00
Alt Other Pioneer Prod	Call

SONY TV

KV 12TR20	289.95	KV 32SXR10	1489.95
KV 1380R	339.95	KV 32HSR10	1699.95
KV 20TS30	Call	KV CX10	1699.95
KV 27HSR10	829.95	KV32 CX10	[illegible]
KV 27TX40	739.95		

RCA

CSMOSS 5"	Call
EPR 295 9"	Call
EPR 350 13"	Call
EPR 358WR 13"	Call
FPR 500 20"	Call
FPR 510WR 20"	Call
FXR 620 25"	Call

PANASONIC

CTJ 100 10"	175.00
CTJ 1040R 10" Remote	295.00
CTJ 1300 13"	189.00
CTJ 1350R 13" Remote	245.00
CTJ 1463R 13" Remote	299.95
CTJ 1951R 19" Remote	289.00

SONY WATCHMAN TV's

FD10A	98.95	FDL-320	389.95
FD-230	199.95	FDL-330	409.95
FD 500	199.95	KVX 370	399.95

NEW ITEMS

HOME AUDIO

Proton 3000 AIS	Call
Adv Legacy II (pair)	[illegible]
Adv Maestro (ea)	199.00
Adv Baby II (pair)	149.00
Adv Heritage (pair)	449.00

ACOUSTIC RESEARCH

TSW 210A (pair)	219.00
TSW 610A (ea)	289.00
TSW 710A (ea)	389.00
TSW 100 (pair)	169.00
JVC RX1010	[illegible]
JVC XL7010	419.00
JVC TDV1010	Call
JVC RX901	[illegible]
JVC TDV711	349.00
JVC XLZ411	189.00
JVC XLV311	159.00
JVC TDW301	145.00

HOME AUDIO PIONEER

VSX 9500S	Call
VSX 7500S	Call
VSX 5500S	Call
VSX 4500S	Call
CLD 3070	Call
CLD 1070	Call

SONY

CDP 970	339.00
STRAV 1010	449.00
STRAV 710	[illegible]
CDPC 800	[illegible]
CDPC 700	299.00
CDPC 900	[illegible]
HK 990 Tuner	699.00
HK 7600 CD	[illegible]

CALCULATORS

HEWLETT PACKARD

HP-10B	29.95	HP-27S	59.95
HP-12C	56.95	HP-28S	149.95
HP-14B	54.95	HP-32S	49.95
HP-17B	69.95	HP-41CV	114.95
HP-19B	114.95	HP-41CX	164.95
HP-20S	29.95	HP-42S	79.95
HP 22S	44.95	HP-48SX	244.95
Infared Printer			99.95
AC Adapter Battery Charger			19.95

SHARP CALCULATORS

EL-1192	29.95	EL-2192	34.95
EL-1197	44.95	EL-2197	49.95
EL 1630	54.95	EL 2630	59.95

FACSIMILE (FAX)

BROTHER

200	699.95	210	739.95
300	Call	330	Call
340	Call	1010	1379.95

TOSHIBA

3200	574.95	3750	[illegible]
3300	649.95	TF-111	569.95
3400	684.95	TF-171	939.95
3600	719.95	TF-251	Call
3700	844.00	TF 331	[illegible]

CANON FAX

CAMCORDER

continued from page 61

Instead of radical new styling, Sony is opting for radical new features in its Hi8 CCD-V5000. The professional-looking camcorder's digital features include time-base correction (a first for consumer camcorders), strobe, solarization, superimposition, 2x electronic zoom (in addition to conventional 8x zoom), multi-picture and video noise reduction. The V5000's audio capabilities are equally impressive, with hi-fi AFM stereo *and* PCM digital stereo, which allows stereo audio dubbing. There's even a pro-type shoulder rest.

Sony's not about to be left out in the style contest, though—it's introducing a white version of the hugely successful TR5.

Another manufacturer concentrating on features is Sharp, which has begun selling a full-size VHS camcorder with a one-inch color LCD viewfinder. Except for the slightly enlarged viewfinder, the VLL-285 looks and works like other Sharp VHS camcorders.

But with their radical new styling and features, you can bet these camcorders won't be secret for long. ■

TECH TIPS

Cut-rate colors

A pack of assorted gels can add professional-looking color to titles if your camcorder has no provision for background color. Select the gel color you need, then place it in front of the lens. Use the backlight compensator or outdoor white balance setting, and set the lens out of focus. Next, point the camcorder at a white wall or poster board, and shine a 60-watt light on the white surface. Then call up your title and start recording. You can also make a reusable color tape by recording five minutes of each color. Play this tape in a VCR, and run the signal into the camcorder's input to create the color backgrounds.

George Kakouris
Sarasota, Fla.

Pump up the jam

If your camcorder's not equipped with audio dub, try using a portable audio cassette player to add music to tapes. Secure one earpiece from the headphone to the camcorder's microphone, and stretch the adjustable headband across the camcorder so that you can faintly hear the music. A volume setting of four or five on the cassette player is usually about right.

Raymond Bonin
Oakland Park, Fla.

Travel insurance

The plastic carrying cases now sold with camcorders are a convenient way to transport high-tech equipment, provided you keep them with you at all times. Despite their looks, few such cases are strong enough to withstand the rigors of luggage handling. When flying, either carry your camcorder on board or invest in a container that guarantees protection. Samsonite, Haliburton and Travel Master are three brands to look for.

FISHER PIONEER JVC Panasonic TOSHIBA Canon SONY OLYMPUS Nikon MINOLTA MAGNAVOX RCA VIDEONICS

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Canon A1 MARK II Hi8 — HIGH BAND 8MM — Sound, 400 Lines Reso., 10X Zoom, Hi-Fi Stereo
Nikon Hi8 V-950 — Same as Sony CCD-V99 — HI BAND 8MM MOVIE — 8:1 Zoom, Superimpose 4 Page
Panasonic PV-645 — 12xZoom — FULL SIZE VHS MOVIE — 12x Zoom, 5 Lux, Fly. Erase Head, Complete w/Case
Canon H-460 Hi8 — HIGH BAND 8MM — 360,000 Pixels 8x1 Zoom, Superimp., Charac. Gen.
JVC GRS 707U S-VHS-C NEW! — S-VHS-C MOVIE — HiFi Stereo, 2 Spd 8xZoom, Full Auto w/Man. Override
RCA CC-320 NEW! — FULL SIZE DIGITAL MOVIE — 8 to 1 Power Zoom, Pro-Edit System
Canon E-51 — 8mm MOVIE — 8x Power Zoom, 2 Field Meter. w/Wireless Remote
Panasonic PV-535 NEW! PIP DIGITAL — FULL SIZE MOVIE — 8x Zoom, Dual Camera Sys., 3 Lux, Comp. w/case
GE CG-9925 S-VHS — FULL SIZE SUPER VHS MOVIE — 8x Zoom, 3 Lux, Built in Light
SONY — AV RECEIVERS, CD PLAYERS, CASSETTE DECKS AND RACK SYSTEMS — CALL FOR PRICE!
Canon H-680 NEW! Hi8 — HIGH BAND 8MM — 8 x 1 Zoom, Hi Fi Stereo, A/F Macro
Panasonic PV-520 NEW! — FULL SIZE VHS MOVIE — 8xZoom 10W Light, 3 Lux, Manual Iris, VHS Indexing
OLYMPUS VX-803 — 8MM MOVIE — 6X Powerzoom, 3 Zone Focusing, Manual Iris,
JVC GR-60U — VHS-C MOVIE — 8xZoom, Insert Edit, Retake, Dubbing, 4 Pg. Superimpose
JVC GR-S77U NEW! S-VHS — SUPER VHS-C MOVIE — 4 Page Superimpose 8 to 1 Zoom, 8 Heads
Panasonic PV-530 NEW! — FULL SIZE VHS MOVIE — Digital Effects, 10W. Color Enhanc. Light B/in Spkr
Panasonic S-VHS INDUSTRIAL DECK AG-1960 — Jog Shuttle, Flying Erase Head, Hi-Fi Stereo
Nikon VN-910 NEW! — Same as Sony CCD-TR5 — SMALLEST 8MM IN THE WORLD — 6x Pwr. Zoom, Superimp., Date & Time. Weighs 2lbs
TOSHIBA S-VHS SV-F990 — SUPER VHS EDIT RECORDER — Video Scanner, Digital Special Effects! Jog Shuttle
Canon E 640 8MM NEW! — HI BAND 8MM MOVIE — Auto Frame, Focus Mem., Zoom Mem., A.F., Macro
JVC NEW! S-VHS HRS-10000 or HRS-8000 — 6 HEAD DIGITAL SUPER VHS — Broadcast Stereo Hi-Fi Flying Erase Heads
TOSHIBA CARVER Sonic Holography Stereo MTS 27" CX-2788 32" CX-3288 CF-3254J — 3-Dimensional Sound Built-in Sub-Woofer
PIONEER CD VIDEO CLD-2070/CLD-3070 — Plays all 5 Disc sizes, 425 Lines Resol., Dig. Audio,
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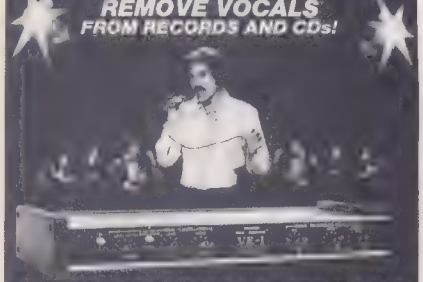

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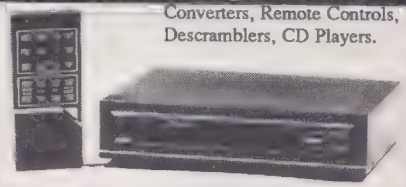

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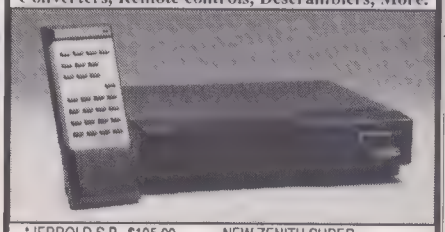

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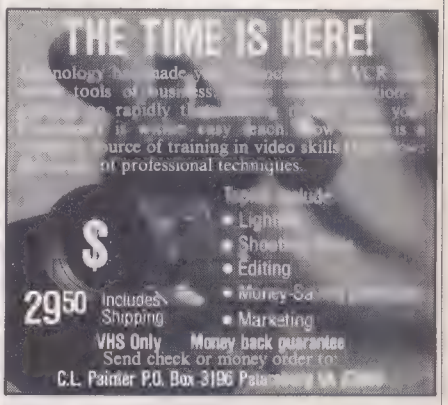

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VIDEO magazine

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We have a limited supply of the issues shown, so here's your chance to catch up on the exciting editorial coverage you may have missed. To order, use the form below and send $3.50 (includes postage and handling) for each issue requested.

Clip & mail to: VIDEO Back Issues, 460 West 34th Street, New York, New York 10001

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❒ **DECEMBER 1989**
Round-up of A/V receivers; the most entertaining videogames; high-tech stocking stuffers.

❒ **MAY 1990**
Special Camcorder Section: how to shoot vacation videos; shooting secrets of pros, new features & accessories

❒ **JANUARY 1990**
Annual Gear of the Year awards—the best equipment, tapes & discs; primer on tape collecting.

❒ **APRIL 1990**
How to detect—and overcome—TV picture interference; edit controllers—choose & use.

❒ **FEBRUARY 1990**
Power shopping: how to choose the right dealer; 20 key prepurchase questions; custom installations.

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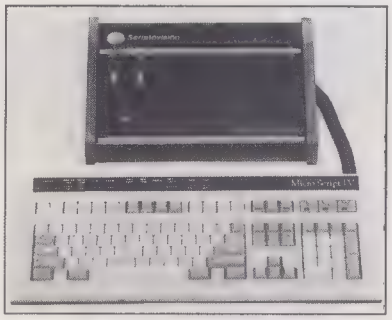

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Yes! Rush me my **REMOTE MATE!** today!

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ADDRESS _____

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QTY.	Unit Cost	Total
	X 14.95	
	CT resident add 8%	
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	Total	

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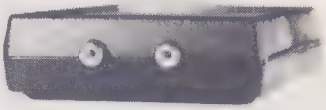
DIGITAL VIDEO STABILIZER
ELIMINATES ALL VIDEO COPYGUARDS



While watching rental movies, you will notice annoying periodic color darkening, color shift, unwanted lines, flashing or jagged edges. This is caused by the copy protection jamming signals embedded in the video tape, such as Macrovision copy protection. The DIGITAL VIDEO STABILIZER: RXII completely eliminates all copy protections and jamming signals and brings you crystal clear pictures.

WARNING
The Digital Video Stabilizer: RXII is intended for private home use only. It is not intended to copy rental movies or copyrighted video tapes that may constitute copyright infringement.

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For additional information, circle No. 93 on Reader Service Card.

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Oak N-12 (w/VS)	$89	$65
Scientific Atlanta	$109	$75
Pioneer	$109	$75
Panasonic converter	$98	$79
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Pompano Beach, Fl 33073
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Please have make and model number of the equipment used in your area ready.
No Florida Sales!

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MAIL-ORDER GUIDELINES

At VIDEO Magazine, we believe our readers should get what they order from our mail-order advertisers at the prices indicated and in a timely fashion. We stand behind that belief by taking steps to determine that an advertiser is reputable and reliable before accepting an advertisement. Additionally, if we learn that an advertiser engages in a regular pattern of unfair or improper business practices, we will deny that advertiser the opportunity to advertise.

Nonetheless, the responsibility for fair dealing ultimately lies with the advertisers themselves, and unfortunately VIDEO Magazine cannot guarantee their behavior. Therefore, we feel it is important for our readers to know what their rights are and to follow the tips set forth below for purchasing merchandise by mail. Further, we are prepared to use our best efforts to assist any customer who has been improperly or unfairly dealt with by one of our advertisers.

Our requirements for advertising in VIDEO Magazine and our offer of assistance to aggrieved purchasers do not in any way limit either the obligation of an advertiser to comply with all applicable federal, state and local laws and regulations or our customers' ability to enforce their rights under those laws.

MAIL-ORDER BILL OF RIGHTS

Under federal law, if you order advertised merchandise by mail, the advertiser must ship your order when promised in the advertisement—or, if no delivery date is promised, within 30 days of receiving your order. If the advertiser fails to ship your order in a timely fashion, you may cancel your order and are entitled to a prompt refund.

If the initial shipping date cannot be met, the advertiser must notify you in writing and give you the option of either cancelling your order and receiving a full refund or agreeing to a new shipping date.

If the new shipping date is *less* than 30 days after the original shipping date, the merchandise may be shipped to you unless you notify the advertiser in writing of your desire to cancel. If the new shipping date is *more* than 30 days after the original shipping date, or no new shipping date is provided, your order must be cancelled by the advertiser unless you inform the advertiser in writing that you still want the merchandise.

If the advertiser is unable to meet the new shipping date, the option process starts again—except that, regardless of the length of the second delay, the order must be cancelled unless you inform the advertiser in writing that you consent to the delay. If you accept an indefinite delay, you may change your mind at any time and so notify the advertiser in writing.

Note: The 30-day time period does not begin to run on a credit card sale until the advertiser charges your account. Also, these regulations do not apply to C.O.D. orders.

If your order is cancelled, a refund must be made within 7 days on cash purchases or within one billing cycle on credit card purchases.

You may keep any unordered merchandise sent to you; you need not pay for it or send it back. An advertiser who sends you a bill or otherwise attempts to collect any money from you for unordered merchandise is in violation of federal law.

Note: These regulations do not pertain to orders placed over the telephone and charged to a credit card.

SUGGESTIONS FOR MAIL-ORDER PURCHASERS

1. Read the ad carefully.

2. Whether you place your order by mail or by telephone, confirm the exact price (including any rebates) and any additional costs such as warranties, shipping, handling and insurance before you place your order.

3. Check with the advertiser regarding any warranties offered or available for purchase.

4. Check whether the advertiser has a return policy.

5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.

6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)

7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.

8. Get a receipt from the shipper whenever you return merchandise.

9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers

WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.

2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.

3. Allow two weeks for a response from the advertiser.

4. If your complaint is still not resolved, contact us *in writing* (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:
VIDEO Magazine
Advertiser Complaint Dept.
460 West 34th Street
New York, NY 10001

Other organizations that can assist you if you have a problem.

The Direct Mail Marketing Association
Mail Order Action Line
6 East 43rd Street
New York, NY 10017

Your local postmaster
(Ask for the name and address of the appropriate "Inspector-in-Charge.")

Your state or local consumer protection office or the office closest to the advertiser.

The Better Business Bureau.

Your state Attorney General's office.

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IF YOU FIND A BETTER DEAL NOBODY BEATS US WE'LL BETTER OUR DEAL!
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UVC-1 PLEASE CALL

LASER
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SOLE CONTROL
All in 1 Remote
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PLEASE CALL

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AUTO CV300 $144

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$44

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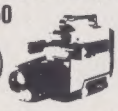

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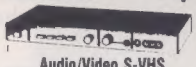

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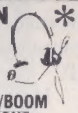

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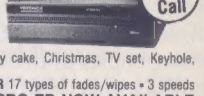

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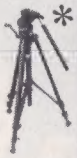

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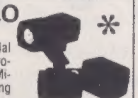

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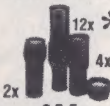

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OFF THE AIR

The slowdown showdown

BY BRUCE APAR

Demanding video enthusiasts have never been happy with the picture quality delivered by cassettes rented or purchased at local video stores. Most, however, accepted the problem as an annoying but inevitable offshoot of video's mass popularity. That's all beginning to change.

A variety of factors is combining to focus more attention on pre-recorded cassettes than at any time in the nearly 15 years of home video's existence. Partly, it's the increasing attention being paid to cutting-edge technologies such as laserdisc and high-definition TV (HDTV). Both cast the 240-line resolution of VHS tapes in a decidedly harsh, not very flattering light.

Yet the quality issue is broader and more pressing than the influence of laser and other high-performance formats, and is highlighted by two converging signs of video's maturity: the abuse frequently rented tapes suffer at the heads of old, cheap and dirty VCRs; and the appearance of cassette programs recorded in the slower EP and LP VCR modes.

This latter trend is being fueled by an age-old economic reality—the constant pressure on companies to cut costs. In this case, that involves duplicating copies in the non-standard SP recording speeds of long play (LP) and extended play (EP). With a two-hour film neatly contained on 60 minutes (LP) or even 40 minutes (EP) of tape, it's easy to see how a manufacturer's savings could add up to 50 percent or more of what it costs to make the same movie using the SP speed.

Obviously, even if all those savings were passed along to the end user (and that is unlikely), very few video viewers who care about performance levels would passively accept deterioration in picture quality engendered by slower duplicating speeds. Or audio quality, for that matter. According to technical tests conducted by Thomson Consumer Electronics, non hi-fi EP sound "is similar to that of an AM radio."

Some manufacturers, however, argue that quality degradation does not automatically result from EP/LP duplication. Example: Goodtimes Home Video, the leading producer of non-SP tapes, says that 47 percent of viewers shown SP and LP images from the movie *Against All Odds* in a blind third-party test perceived no difference in the pictures. Over 20 percent said they preferred the image recorded in LP.

Granted, that's only one test. But there's other evidence EP may have saving graces besides cost. Of no small surprise is the fact that the Thomson tests turned up some benefits EP boasts over SP. For one, an EP picture can be seen no matter where the VCR tracking control is positioned. Not so with SP. Thomson also noted playback effects such as picture search, slow motion and still frame are actually better in EP than in SP.

If you don't agree with those findings, take heart. Executives from major studios meeting at the recent International Tape Association conference essentially agreed that first-run theatrical movies will not soon show up in the EP or LP modes. In addition to other considerations, several said their decisions were based on the fact that top filmmakers deem those modes as unacceptable.

None of this is to say the practical realities of EP/LP tapes won't be recognized by program suppliers, especially where a price of under $10 is vital to attracting an audience.

That's why you can expect to see more non-SP recording used for certain programs. Among these are animation (and other genres that use high-contrast, fast-action scenes which are more forgiving of resolution problems); video publishing (considered more perishable than other programs); older feature films previously available in SP; and promotional offers designed to be cheap and disposable (McDonald's has already done it).

Even here there is concern over quality, and efforts are underway to upgrade key elements in the manufacturing process, from the master recordings to the raw tape used in copies (Fuji recently introduced a premium-grade, dual-coated formulation that is being tried on some slow-speed recordings).

So you can probably relax about any further deterioration in the sound and picture quality of pre-recorded cassettes—especially when it comes to first-run movies. Those responsible for releasing movies on video obviously are under pressure to improve profits, but they also know their livelihoods hinge on nurturing the best possible image for Hollywood. ■

KRISTINA JUZAITIS

Bruce Apar, former editor-in-chief of Video Magazine, *is editor of* Video Business.

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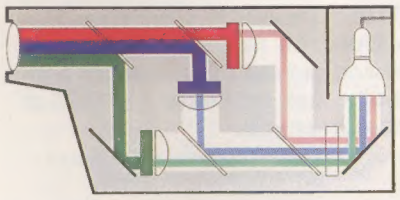

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